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The OFFICIAL MAGAZINE of the BBC television series

DOCTOR WHO MAGAZINE

Panini magazines

ISSUE 587
MARCH 2023

PRISONER OF THE DALEKS

The Fourteenth Doctor takes a reality check

PRIME CUTS

Russell T Davies talks trailers

SEASON 9 BOX SET disc-by-disc guide

SPEAK OF THE SEA DEVIL

Katy Manning meets an underwater menace

FACE OF EVIL

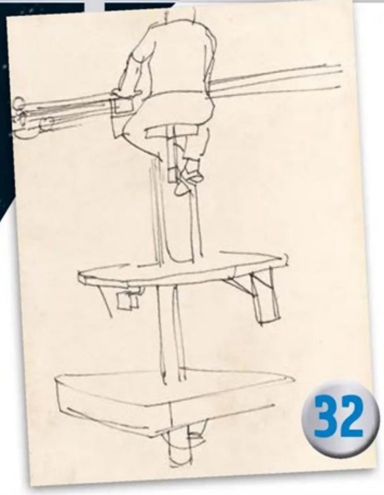
THE LIFE AND LEGACY OF CHRIS BOUCHER

PLUS » Louise Jameson » Philip Hinchcliffe » Nerys Hughes » Joel Collins AND MUCH MORE

DOCTOR WHO MAGAZINE 587 Joel Collins » Rasheed Bello » Chris Boucher tribute » Sympathy for the Sea Devil » The Watchers: Sea Base 4B » 60 Objects, 60 Years: 1968-72 » The Robots of Death » Liberation of the Daleks Part 4

"I heard a cry!" BBC

Pull to Open



DOCTOR WHO
SHADES OF FEAR
DOCTOR WHO
DOCTOR WHO
THE SEEDS OF DEATH
WIN!
DOCTOR WHO
THE DEMON SONG
DOCTOR WHO
ALL OF TIME AND SPACE

INTERVIEWS

16 **JOEL COLLINS**
22 **RASHEED BELLO**

FEATURES

24 **TESH AND BLOOD**
32 **THE WATCHERS EXTRA**
36 **SYMPATHY FOR THE SEA DEVIL**
40 **60 OBJECTS, 60 YEARS** 1968-72
52 **THE FACT OF FICTION** *The Robots of Death*

REGULARS

4 **GALLIFREY GUARDIAN**
7 **LETTER FROM THE SHOWRUNNER**
8 **GALAXY FORUM**
12 **PRODUCTION DIARY**
14 **TIME AND SPACE VISUALISER**
45 **COMIC STRIP** *Liberation of the Daleks* Part Four
60 **REVIEWS**
70 **CROSSWORD & COMPETITIONS**
72 **COMING SOON**
76 **OTHER WORLDS**
82 **SUFFICIENT DATA**
83 **NEXT ISSUE**

BBC
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MAGAZINE

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Welcome

It was a nice surprise to see Russell T Davies on a recent edition of *The Graham Norton Show*, flanked by Michelle Williams, Helena Bonham Carter and Oti Mabuse (above).

Russell and Helena were there to talk about *Nolly*, the new drama that will have premiered on ITVX by the time you read this, but the subject of *Doctor Who* inevitably came up. There was some amusing banter between Russell and Graham on the subject, and it was good to see a picture of Ncuti Gatwa in costume as the Fifteenth Doctor. Have a look on the BBC iPlayer if you missed it – the buzz about the new episodes is palpable.

It's not unprecedented for *Doctor Who* writers and producers to be invited on chat shows; somewhere in my last remaining box of VHS tapes is a recording of Johnny Byrne previewing *Warriors of the Deep* on a long-forgotten Friday-night programme called *Weekend*. But it is unusual. I've read that Verity Lambert appeared on *Late Night Line-Up* and I remember John Nathan-Turner popping up on *Open Air*. These were, however, very different types of programmes from the one I saw on BBC One in January.

But Russell's no ordinary showrunner. He's unusual for becoming well-known for the work he does behind the camera, and is clearly comfortable sharing a chat-show sofa with film stars and other celebrities. He's earned that status, and the way I see it, an interview with Graham Norton or an appearance on *The One Show* can only benefit *Doctor Who*'s burgeoning profile.

As we were reminded when Russell was a guest on *The One Show*, this is the year of *Doctor Who*'s 60th anniversary – an event that will surely boost that profile to new heights. **Doctor Who Magazine** couldn't let this milestone pass without asking our readers to cast their votes for their favourite stories. It's been almost ten years since our last major poll, which produced results that we still quote in *The Fact of Fiction* on a regular basis. However, a lot's happened since 2014 – there have been many more episodes, and we're curious to know how older episodes are perceived by a younger generation of fans. Our 60th anniversary survey will be conducted in a rather different style from previous polls and will, I hope, tell us quite a lot about *Doctor Who* fandom, as well as *Doctor Who* itself. Turn to page 6 to find out more.

Elsewhere in this issue we have an exclusive interview with Joel Collins, one of the show's new executive producers, we pay tribute to Chris Boucher, who wrote some of the Fourth Doctor's greatest episodes, and we see what *The Collection: Season 9* has in store. I've yet to finish watching the Season 2 box set, but I aim to complete my visit to *The Web Planet* this month. (It's a nice place to visit, but I wouldn't want to linger there.)

We'll be back with issue 588 on 2 March. Until then, take care.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Dave Jackson

Dave is a man with a great future behind him. He's written for *Star Trek Magazine*, *Power Rangers* and a whole bunch of comics here and in the US. Nearly 30 years after his first *Brief Encounters* story for **Doctor Who Magazine** issue 210, he returns to review *The Ice Kings* on page 67. Be gentle with him!

Steve Cole

Steve edited the BBC Books range of *Doctor Who* novels during the late 1990s before becoming an acclaimed children's author. Today he juggles both careers as the *Doctor Who* range's consultant editor across fiction and non-fiction. On page 30 he shares fond memories of working with the late Chris Boucher.

Bob Fischer

Bob owns three velvet jackets and over a dozen neckerchiefs, but denies being sartorially influenced by the Jon Pertwee era. Nevertheless, he's delighted to be looking ahead to the forthcoming Season 9 Blu-ray box set – and its accompanying trailer – on pages 36 and 72. All while wearing his favourite ruffled shirt.

Jemma Redgrave returns as Kate Lethbridge-Stewart.

EastEnders legend Anita Dobson joins the cast.

Aneurin Barnard will play Roger ap Gwilliam.

Actors Assemble!

Executive producer **PHIL COLLINSON**, casting director **ANDY PRYOR** and guest star **JEMMA REDGRAVE** speak to **DWM** about January's production updates.

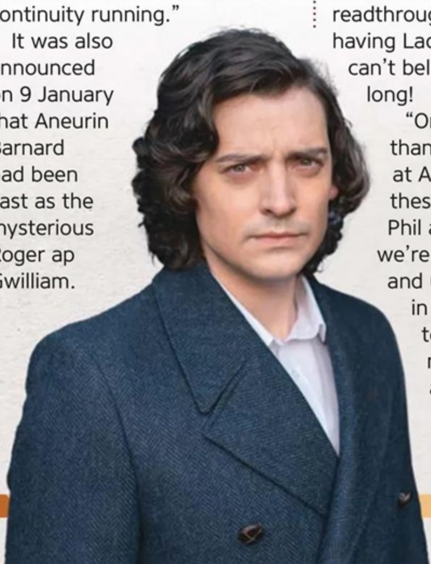
The first pictures of Ncuti Gatwa and Millie Gibson in costume as the Fifteenth Doctor and Ruby Sunday were shared by the BBC's social media accounts on 17 December (see page 13). Since then, a number of casting announcements have added to the growing excitement over the forthcoming episodes of *Doctor Who*.

The trailer broadcast by BBC One on Christmas Day included a glimpse of guest star Ruth Madeley (see page 7), and on Monday 9 January the news broke that Jemma Redgrave would be returning to the series as UNIT's Kate Lethbridge-Stewart. "It feels like coming home," Jemma tells **Doctor Who Magazine**. "I'm so lucky to have made that journey and to be working with Russell [T Davies] – it's come full circle, hasn't it? It's Russell's passion and vision that brought the series back, and I think these scripts are sensational. Absolutely sensational."

"It's an absolute honour to welcome Jemma back on set," executive producer Phil Collinson tells **DWM**. "I wonder if this show seems strange to her, because almost every time she arrives in Cardiff, it's a new Doctor, new team, new everything. In fact, I should ask her for advice! But it's a delight to see Kate Lethbridge-Stewart in Ncuti's and Millie's first series, and it's important too, to keep that continuity running."

It was also announced on 9 January that Aneurin Barnard had been cast as the mysterious Roger ap Gwilliam. (On Instagram, Russell wrote: "ap is Welsh for 'son of', he's not an app. OR IS HE??") Eleven days later, it was revealed that Anita Dobson and Michelle Greenidge would also be appearing. Phil says: "We're very proud of being a Cardiff-based show, so it's a great privilege to welcome Aneurin on board – one of the finest actors in Wales, and the whole of the UK. And it's a delight to welcome Michelle. I produced the Channel 4 drama *It's a Sin*, in which she played Roscoe's mother in a very explosive scene, and I can promise you that things aren't much calmer for her on *Doctor Who*. Though maybe a bit less sweary. And finally, what can we say about Anita Dobson? The entire readthrough was electrified by having Lady May in the room. I can't believe it's taken us so long!

"Once again we have to thank Andy and his team at Andy Pryor Casting for these amazing people," Phil adds. "Some people we're still keeping secret and unseen, but once in a while, we like to announce some names to keep you all buzzing with excitement, because we're buzzing too!



"And we can still leave you guessing, I hope. Some of our new characters are regulars, some are cameos, some are one-off guest stars. For example, one of these is in two episodes, one's in five, and we're still being written. You'll just have to wait and see!"

Phil also pays tribute to one of Andy Pryor's colleagues: "We're saying goodbye and best wishes, with all our love, to one of *Doctor Who*'s longest-standing team members: the wonderful Ri McDaid, who's been a vital part of Andy Pryor's team for more than 70 episodes. She's moving on to set up on her own, and she'll be hugely missed by all of us. She's one of those hidden and unsung champions of *Doctor Who*, working incredible hours with a brilliant imagination and an eye for detail, determined to make this show as good as it can possibly be. And best of all, she's such great company too! We'll especially miss her at readthroughs, where she's played robots, queens and monsters. Which is very much like her life at home."

"Being my right hand isn't the easiest of tasks," Andy Pryor adds. "Everything changes at least 50 times a day. And that's no exaggeration. Ri joined me as my assistant in 2014 and became my associate after a very short while. Our journey together has been extraordinary. My passion is inclusiveness, and Ri's commitment to that has helped to fuel everything we've done over the last eight years. I love nothing more than sending someone as brilliant as her to make this industry a better place to work."

Michelle Greenidge will also feature in the new series.

Back On Target

The Doctor (Tom Baker), Romana (Lalla Ward) and Biroc (David Weston) in *Warriors' Gate* (1980).

Fifty years after the first entries in the series, BBC Books will be expanding the *Doctor Who* Target range with five new titles in summer 2023.

The new novelisations are:

- ***Warriors' Gate and Other Stories*** by Stephen Gallagher – based on the writer's 2019 audiobook version of his 1980 TV story for the Fourth Doctor, Romana and K9.

This book also includes the continuing story of Romana and Laszlo in *The Kairos Ring* (previously released by BBC Audio in 2021) and a new piece, *The Little Book of Fate*.

- ***Planet of the Ood*** by Keith Temple – based on the writer's 2008 TV adventure for the Tenth Doctor and Donna.
- ***The Waters of Mars*** by Phil Ford – based on the writer's 2009 TV adventure, co-written with Russell T Davies, for the Tenth Doctor.
- ***The Zygon Invasion*** by Peter Harness – based on the writer's two-part 2015 TV adventure for the Twelfth Doctor and Clara, *The Zygon Invasion/The Zygon Inversion*.
- ***Kerblam!*** by Pete McTighe – based on the writer's 2018 TV adventure for the Thirteenth Doctor, Yaz, Graham and Ryan.

The books will be published in paperback on 13 July, price TBC. Each will have newly commissioned cover artwork by Anthony Dry.

A Kerblam Man in *Kerblam!* (2018).

Inside Number 9

DOCTOR WHO
THE COLLECTION
SEASON 9

The ninth season of *Doctor Who* is the next release in BBC Studios' *The Collection* series of Blu-ray box sets.

Season 9 was originally broadcast in 1972 and starred Jon Pertwee as the Doctor and Katy Manning as Jo Grant.

The stories comprising the season, all of which have been newly remastered for this set, are *Day of the Daleks*, *The Curse of Peladon*, *The Sea Devils*, *The Mutants* and *The Time Monster*.

As well as bonus material previously released on DVD, *Doctor Who: The Collection – Season 9* will contain new and exclusive special features. These include:

- ***Location, Location, Location*** – Katy Manning revisits the filming locations of Season 9.
- ***Time and Atlantis*** – a new 'making-of' feature for *The Time Monster.*
- ***Behind the Sofa*** – an all-star line-up of former *Doctor Who* cast members watch stories from Season 9.
- **HD photo galleries** – including many rare images.
- **PDF written archive** – scripts and production documents.

Doctor Who: The Collection – Season 9 will be released on 20 March, RRP £69.99. For more details, see **Doctor Who Magazine**'s exclusive preview on page 72.

Chronicles: 1988

The next issue in the *Doctor Who: Chronicles* series of bookazines will focus on 1988.

This lavish 116-page publication from the makers of **DWM** looks at the stories, people, events and news in this remarkable year – a time when Sylvester McCoy and Sophie Aldred starred as the Seventh Doctor and Ace, and the show celebrated its 25th anniversary with four memorable adventures: *Remembrance of the Daleks*, *The Happiness Patrol*, *Silver Nemesis* and *The Greatest Show in the Galaxy*.

The bookazine includes exclusive articles, previously unpublished interviews and rare behind-the-scenes images.

Doctor Who: Chronicles – 1988 will be published on 24 February, price £11.99. It's available to pre-order now from *panini.co.uk* while stocks last (customers in the UK, Ireland and Gibraltar only), and will also be available as a digital edition from *pocketmags.com* price £10.99.

The latest **DWM** Special Edition, *The 2023 Yearbook*, is also available. A celebration of the Thirteenth Doctor's remarkable era containing all-new material, it costs just £7.99 and is on sale at selected branches of WH Smith and supermarkets while stocks last, or as a digital edition from *pocketmags.com* price £6.99.

DOCTOR WHO
CHRONICLES
1988

The DWM 60 Year Poll

After nearly 60 years, over 14 Doctors and 300 stories, it's time to ask for your favourites from *Doctor Who*'s complete history so far...

It's a daunting prospect – trying to establish the greatest *Doctor Who* story of all time. But in the series' 60th anniversary year, that's just what **DWM** intends to do.

We want you to give us your opinion on the *Doctor Who* stories that you've seen. Throughout February, it's the turn of the 1960s episodes – the black-and-white era of William Hartnell as the First Doctor (1963-66) and Patrick Troughton as the Second (1966-69).

Please visit our website at *doctorwhomagazine.com* and fill in the online form. Award a 10 to any story you feel is the best of the best, going down to 1 for those that you feel don't make the grade. There are no rules on how many 10s, 1s or numbers in between you can award – it's up to you.

Given that many of the 1960s episodes are missing from the BBC's archive, it's unlikely that you'll have seen every single TV adventure, but don't worry – just give a mark for those you feel able to pass judgment on, leaving the square blank if you feel you can't. With Blu-rays, DVDs, animations, telesnap reconstructions, soundtrack recordings and novelisations available, we'll leave it up to you to decide whether they're enough for you to form an opinion. Oh, and it goes without saying – no multiple entries, please!

We'll report on the results of the polls in future issues, beginning with **DWM** issue 589. Then, later in the year, we'll take the top three stories from each Doctor (plus the 1996 TV movie, the only full outing for Paul McGann's incarnation) and pit them against each other to determine which story **DWM** readers judge to be the very best of six decades of adventures.

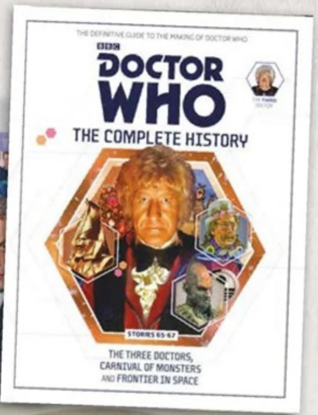
The polls for the first two Doctors' stories are open from Thursday 2 February to Wednesday 1 March, with polls for the Third and Fourth Doctors opening on Thursday 2 March.

Ready for the challenge? Then visit *doctorwhomagazine.com* and get started.

Happy voting!

The First and Second Doctors, played by William Hartnell and Patrick Troughton.

Digital History


THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO
BBC
DOCTOR WHO
THE COMPLETE HISTORY
STORIES 65-67
THE THREE DOCTORS, CARNIVAL OF MONSTERS AND FRONTIER IN SPACE

The acclaimed reference partwork *Doctor Who: The Complete History* is being released digitally for the first time.

Originally published in hardback by Panini UK in association with Hachette between 2015 and 2019, this landmark 90-volume collection examines the making of *Doctor Who* in unprecedented detail, from its earliest beginnings to the Twelfth Doctor's final episode.

The first 40 volumes are now available digitally from Pocketmags and on the **DWM** app (downloadable from the App Store for Apple devices), with the remaining books to follow this year. Visit *tinyurl.com/DrWhoTCH* for more details, including prices and bundle offers.

DOCTOR WHO | THE COMPLETE HISTORY

Vworp! Vworp!

A Coalfired Time Machine!

The fifth issue of the popular *Doctor Who* comics and artwork fanzine *Vworp Vworp!* is available to order now. Contents of the 148-page publication include:

- The never-produced animated series of *Doctor Who* by the Canadian studio Nelvana, plus other pitches that didn't make it to the screen.
- Interviews with artist John Ridgway and writer-artist Steve Parkhouse on their seminal 1984 **DWM** strip, *Voyager*.
- Artist Phil Bevan remembered, with personal recollections from his friends and family.
- New comic strips and fiction.

See *vworpvworp.co.uk* for more details.

THE DALEKS
VWORP VWORP!
VOYAGER
VWORPUS!
POLICE BOX
IRON EMPIRE

Letter from the Showrunner

ILLUSTRATION BY MARTIN GERAGHTY

RUSSELL T DAVIES unwraps *Doctor Who*'s Christmas Day teaser...

Can we? Could we? Should we?

Release a trailer 11 months ahead of transmission, on Christmas Day? Is that mad?! Is that just ridiculous?! But we decided that the fun outweighed the risk. At one point before Christmas, Jane Tranter was musing on Ncuti's appearance in the *Barbie* trailer. Bit odd, she said, releasing a trailer now, for July. I said, "Jane, our show doesn't go out until November!" "Oh yes," she said, and we hooted.

Our trailer was created by Maneet Lawson and her brilliant team at BBC Studios, with the edit being done by Phil Ball. It went through a hundred versions before you saw it. Too much, too little? Is that FX shot ready, or should we use a placeholder? A guest star dropped at the last second. Ruth Madeley happily added – but then, don't forget, warn Ruth, tell her, let her know the secret's out on Christmas Day, her phone will go mad! (It did.) At one point, we'd been through so many changes, I said to Maneet, "Is it like this on *Call the Midwife*?" "Oh yes," she said, and we hooted.

The trailer contains zero footage from Special Two. I have a dream that Special Two could air with no previews – it has an opening scene shot in the wide open air, full of surprises, which no fan or passerby saw, so it's still a lovely secret. I can feel mighty PR forces rising up to scupper my plan, and we've got a long way to go – although it's down to ten months already, hooray! – so let's see. But for now, the plan is working.

Mind you, as I write this at the beginning of January (who knows what will be spoilt by the time you read it), that trailer still contains secrets. There's Neil Patrick Harris, okay, there's Ruth, there's the Noble-Temple family in all their glory, and that's Ronak Patani as Major Singh, but... hold on. Wait a minute, who's *that?* The man with an umbrella and his back to camera, walking into the bright red shop in the rain, who's he? That's a lovely guest star. Wonderful actor. Walking past unnoticed. Wait and see!

Those 60 seconds were originally designed as a much larger trailer, 90 seconds long, to go out after *The Power of the Doctor* on 23 October 2022. A trailer for... well, things that are still secret. Announcements of our bigger plans. But then we said, no, too soon. And in fairness, we realised: this is Jodie's night, it's time for us to step back so we can all celebrate her, along with viewers across the world.

> "As I write this at the beginning of January, that trailer still contains secrets."

▲ Ruth Madeley as Shirley Anne Bingham.

◀ Who is the guest star in the trailer...?

But the trailer kept ticking away. Brewing. We thought we'd leave it – Easter, Comic-Con, when? But then Julie Gardner said, "Oh come on! It's for Christmas, surely?! It's a gift! Let people see! Make them smile!" Even then, that's not an easy decision – this was at the beginning of December, and believe me, every programme wants their own trailer on Christmas Day. Especially after *Strictly*. It's a battlefield. These slots are fought over, ferociously. So Lindsay Salt, the Director of BBC Drama, went in to fight on our behalf... and won!

So the trailer went out, but I still wondered, was it right? We all did. It's our job to worry. Too soon, too much, too little, not enough? But then it aired, and got one million views on YouTube in a single day. That's a result. And a few days later, I was in my local newsagent's and – well, faithful reader, you're a fan, you know that ultra-heightened vision you have for a *Doctor Who* image across a crowded shop, even in a blackout, even in an air-raid in a typhoon during an earthquake. Whovision! Zoom went my Whovision! And there it was, David and Catherine, the Doctor and Donna, on the cover of *TV & Satellite Week*. The bloody cover! Hoo hah. That image must have been chosen long before our trailer was scheduled, but it proved to me that we were right. That *Doctor Who* is in the air. That there's an appetite. That the title is glittering and promising and leading us forward. Lovely! Onwards! **DWM**

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NEW MIDSOMER MURDERS Barnaby and Winter in an all-star special
NEW THE REUNION Ioan Gruffudd is haunted by a tragic mystery
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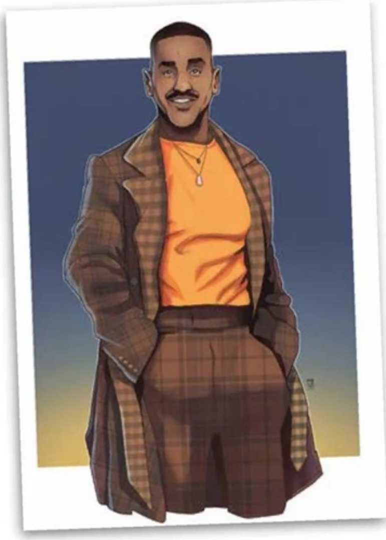


The Fifteenth Doctor by Jonah Kensett.

The costumes for the Fifteenth Doctor and his companion, Ruby Sunday, were revealed on 17 December. What did you think of them?

THE FUTURE'S ORANGE

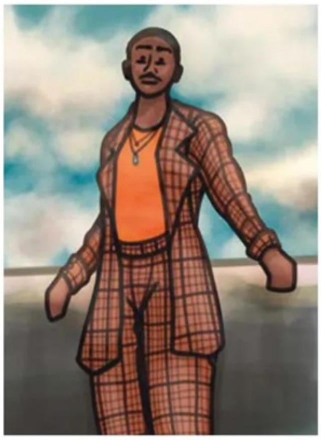
ERNEST VILLARREAL TEXAS
In 2010, the Doctor raided a hospital wardrobe while assembling his new look. In 2018, she then raided a charity shop. Now, in 2023, it looks like the Doctor will raid the racks of H&M! After 60 years and so many incarnations, Ncuti Gatwa's outfit still manages to be slightly eccentric yet totally unique. Orange is a colour that we really haven't seen much of from the Doctor, and I have no doubt in my mind that the utterly vibrant hue of Gatwa's jumper will look utterly resplendent next to the TARDIS. What a sight to behold!

MARTIN TAYLOR SWINDON
The Fifteenth Doctor costume? Yeah, all good! Maybe could have done with some red braces!

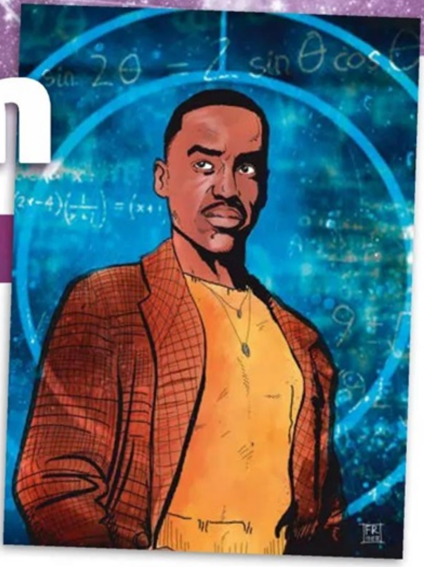
But it's a very familiar silhouette (smart/sensible/trendy) for an unfamiliar Doctor. It's nice to see Ncuti Gatwa obviously feeling comfortable in the costume, in the video he posted online.

THARRIES EMAIL
A bright and bold costume for an even brighter and bolder Doctor, while still retaining the age and wisdom of the character we all know and love with a wonderfully retro suit.

SAUL GRENFELL EMAIL
Still not ginger, but the jumper most certainly makes up for it! Snazzy, suave and slick, it all feels very Doctor-y and just right. But it's the little touches that I especially love: the necklace, the rings and the little Gallifreyan symbols on the fingernails. It's only a matter of time before eagle-eyed fans will translate them...



The Fifteenth Doctor by Lough, from Kent.



The Fifteenth Doctor by Faiz Rehman.

JAMIE PEAKE EMAIL
I think the Doctor's new costume is wonderful. He looks like a modern Edwardian detective.

JASON HATFIELD EMAIL
I absolutely love the looks of Fifteen and Ruby! Ruby especially has an aesthetic going that's a combination of the 1960s, 1990s and 2020s. I think her outfit will likely change from episode to episode, but Fifteen's won't change that much. His looks really good as well, and I'm excited to see how showrunner Russell T Davies and his team might evolve his costume, like Steven Moffat did with the outfits worn by Doctors Eleven and Twelve.

SNEAK PEEKS

COLIN BRAKE EMAIL
I wanted to say how much I have enjoyed David Richardson's features *The Watchers*, especially Part Three [**DWM** 586], which prompted

STAR LETTER

CARL PURKIS PERTH, AUSTRALIA
I was sad to hear of the passing of Deborah Brayshaw. I knew her as Debbie Merrick.

I was a site manager in a primary school in Cowes on the Isle of Wight, and Debbie was one of my cleaners. She was in her 60s then, with long white hair. I had no idea that she had been an actress.

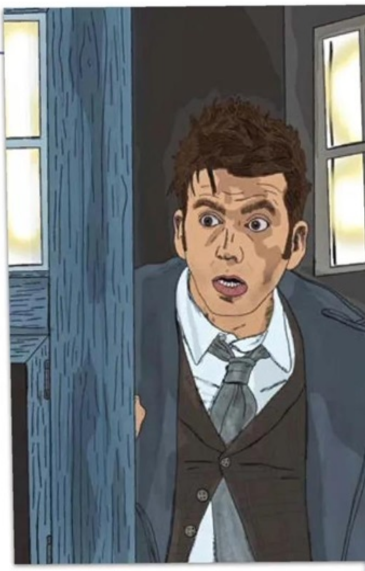
One day she told me, "I was in *Doctor Who* once." I was stunned. I asked which one and she said she couldn't remember, but it had Jon Pertwee and Daleks in it. Knowing the poor showing of female cast members at the time, it didn't take me long to figure it out – she played one of the technicians in *Day of the Daleks* [1972]. When pressed a bit more she said that Jon Pertwee was friendly and Aubrey Woods [who played the Controller] was a lovely man.

I discovered that she had had parts in a couple of films, including the *Confessions* movies and had played a villainous character in a few episodes of *Crossroads*. Other than that, she said no more about her acting career. It was as if she'd 'done that, it was fun, what's next'.

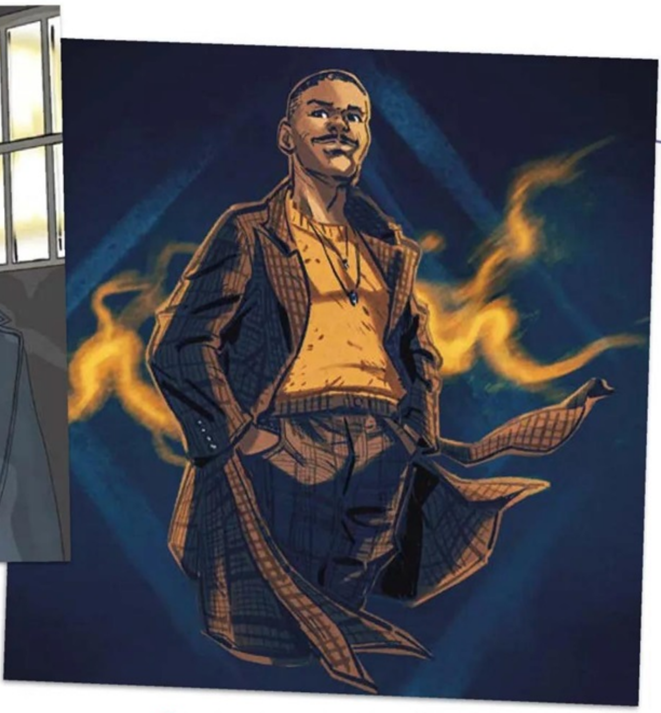
So often we read about the bigger stars of the show, but not so much the smaller ones. Debbie was a lovely unassuming lady who loved life and her family. I am glad I knew her.

Deborah Brayshaw as 'Girl Technician' in *Day of the Daleks* (1972).

An obituary of Deborah Brayshaw appears in the **DWM** Yearbook 2023, available now at selected retailers and digitally from *pocketmags.com*. Carl's letter wins him a copy of the new *Doctor Who* audiobook *Short Trips: Volume 12*. It's out this month from *bigfinish.com* as a digital download, price £14.99.



The Fourteenth Doctor by Andrew Elliott.



The Fifteenth Doctor by Luigi Iannelli, from Italy.

a rush of long-forgotten personal reminiscences.

When I went to university back in 1980, I had a friend who took a year off and found himself working at Television Centre and able to sign visitors into the building. As a consequence, in August 1981 my first experience of a TV studio was an evening recording session for *Kinda.* It was particularly exciting to see Peter Davison in costume and in action as the Fifth Doctor months before Season 19 [1982] was transmitted. Rather less exciting was the large red rubber snake prop, but we all know about that, don't we?

A few years later I was working for the BBC myself, at BBC Enterprises, whose offices, Woodlands, sat over a basement storage area which contained an old TARDIS prop and a battered Dalek, if my memory serves me correctly. It was while I was there that I got my first *Doctor Who* writing commission and wrote some of the BBC Video blurbs for the 1986 releases. The key thing was that I had a BBC staff pass and was able to regularly pop along to Television Centre and watch recordings from the studio observation galleries. I'm sure I saw some Season 23 sessions, and some Season 24 the following year, including *Dragonfire* [1987].

By the late 80s I was working as a script editor at Elstree on *EastEnders*, so I was delighted when the *Doctor Who* team pitched a tent to record the 'studio' scenes for *The Greatest Show in the Galaxy* [1988-89] and took the opportunity to welcome my script editor friend Andrew Cartmel to the Elstree site – and the BBC Elstree bar. To this point I'd only seen recordings from the observation galleries, but later that summer Andrew invited me to a recording session of *Ghost Light* [1989] as his guest. He was already looking to move on to *Casualty* and knew I was interested in replacing him. Indeed, he introduced me to Sophie Aldred that evening as "his probable replacement". And we all know how that turned out!

So, thank you for the memories! It all seems so long ago. As we enter this 60th anniversary year of *Doctor Who*, it's rather shocking to realise how this funny little brilliant programme has permeated my entire life. Long may it – and **DWM** – continue to do so!

STEPHEN REES MELBOURNE, AUSTRALIA

Your brilliant *The Watchers* articles brought back my own happy memories of seeing *Doctor Who* being made at BBC Television Centre. As an 18-year-old with aspirations of working in TV, I attended *Ghost Light* on 3 August 1989 for what turned out to be the →

WHO TUBE

This issue's selection of *Who*-related videos...

Doctor Who In Memoriam 2022

Toby Hadoke pays tribute to those we lost from the worlds of *Doctor Who* in 2022.
Go to: ***tinyurl.com/Hadoke2022***

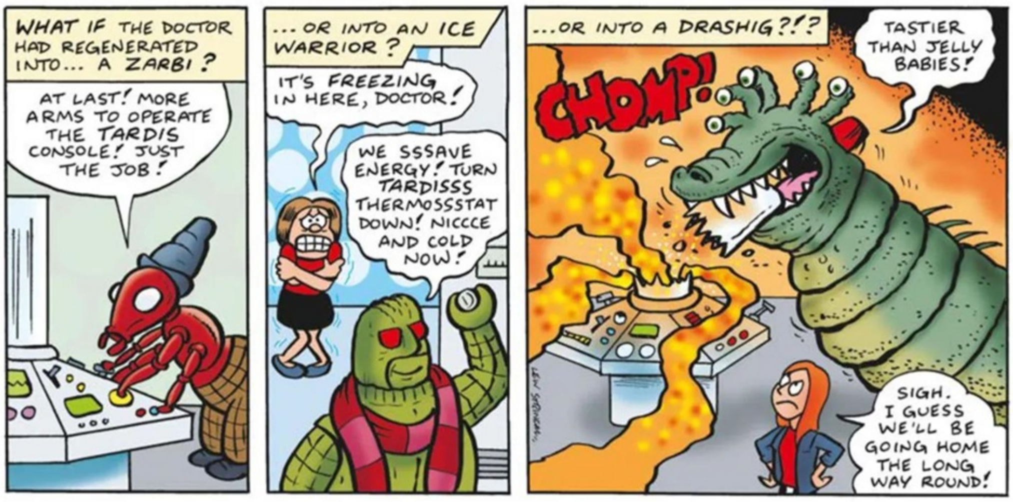
An excerpt from a 1968 BBC training film featuring a number of *Doctor Who* luminaries, including director Christopher Barry.
Go to: ***tinyurl.com/BBCTV1968***

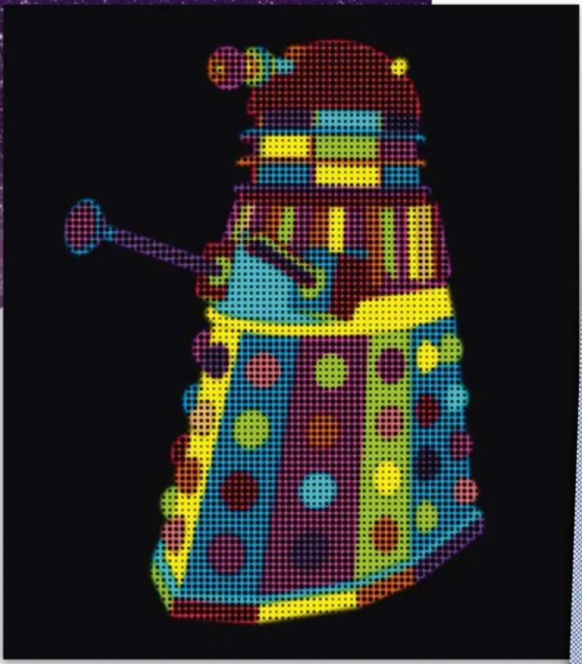
Billie Piper, promoting her series *I Hate Suzie Too*, talks about Russell T Davies' return to *Doctor Who*.
Go to: ***tinyurl.com/BillieOnRTD***

Ncuti Gawta and Millie Gibson reveal their costumes as the Fifteenth Doctor and Ruby Sunday.
Go to: ***tinyurl.com/15thOutfit***

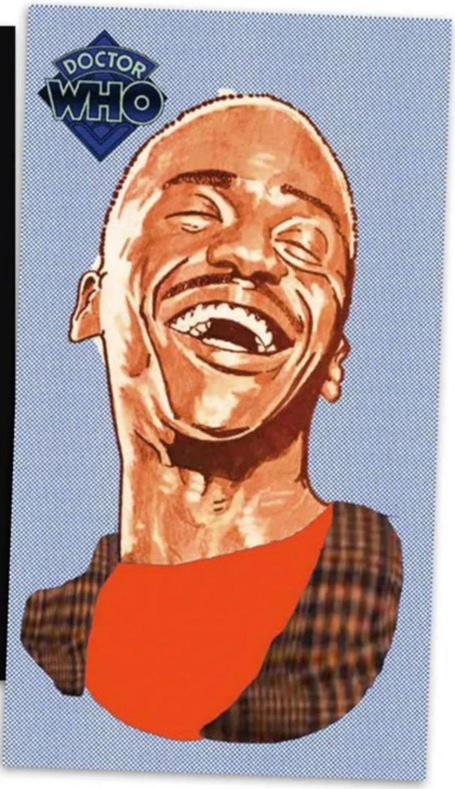
The Dalek 63•88 team presents an in-depth history of the Special Weapons Dalek, on and off screen.
Go to: ***tinyurl.com/SpecialDalek***

The Daft Dimension BY LEW STRINGER


WHAT IF THE DOCTOR HAD REGENERATED INTO... A ZARBI?
AT LAST! MORE ARMS TO OPERATE THE TARDIS CONSOLE! JUST THE JOB!
...OR INTO AN ICE WARRIOR?
IT'S FREEZING IN HERE, DOCTOR!
WE SSSAVE ENERGY! TURN TARDISSS THERMOSSSTAT DOWN! NICCCE AND COLD NOW!
...OR INTO A DRASHIG?!?
CHOMP!
TASTIER THAN JELLY BABIES!
SIGH. I GUESS WE'LL BE GOING HOME THE LONG WAY ROUND!
LEW STRINGER



A Dalek by Andrew Starks.



The Fifteenth Doctor by Ken Holtzhouser.

ON TWITTER...

@CoreyReichhart I think the Fifteenth Doctor will be the easiest cosplay ever. I already own the shoes and it's basically what I wear on a semi-regular basis anyway.

@S_B_N_S The costume is alright, good options for variations, alternative colours for the top or coat. Hopefully he'll get an alternative version in his final series like Tom, Sylvester, Paul and Matt got.

@Rickus_gamecat I like it, as the jacket and t shirt can be changed up to suit the mood. So plenty of variety is possible.

@beemerw21 The costume is very simple, which usually works in the Doctor's favour. But I want to see him talk/run in it before I deem the outfit a total success.

@hendrixgreyson I really like the outfit, I love the colours and the rings and the nail tattoos. It feels very modern but also classic somehow. Can't wait!

→ last studio recording day of 'Classic *Who*'.

I remember it being chaotic, with scenery being moved about and loud hammering, all while the actors and crew rehearsed. Sylvester McCoy and Sophie Aldred were fooling around every spare minute, joking and laughing. At one point they held a competition to see which of them could open their mouth the most.

When I met Sylvester during a break, I was struck by his charismatic presence – but he also yawned and confessed he felt exhausted by the long studio days. He said he much preferred location work.

Later I watched a scene where the Doctor and Ace examine a Zulu spear. Sylvester wanted to ad-lib that the spear was "quite lethal", but the team weren't sure if that was accurate. So the production manager used his headset to check with the research department. Eventually news came back that it was fine to say 'lethal', as it wasn't a ceremonial spear. When they ran through the scene again, Sylvester couldn't remember the written-in ad-lib and needed prompting! When he was told the forgotten line, he, along with everyone else, burst into laughter.

As my studio visit came to an end, I passed the café on my way out and saw Neanderthal butler Nimrod walk in with his thick forehead make-up. No one batted an eyelid! I guessed after 26 seasons, it was just another in a long line of weird and wonderful *Doctor Who* sights the studio had seen.

LEW COMEDY

▶ **DAVID STEEL** GLASGOW

I write in praise of one of **DWM**'s greatest but (in my humble opinion) most underappreciated contributors. Lew Stringer's *The Daft Dimension* strip in *Galaxy Forum* is without fail the first thing I read every issue and it always delivers a chuckle.

Lew is a Titan of the UK comics scene whose work I've been reading since the days of Marvel UK's *Secret Wars* and *Action Force*. He's a prize asset of the mag and I'm sure I'm not alone in wanting to see more of his work!

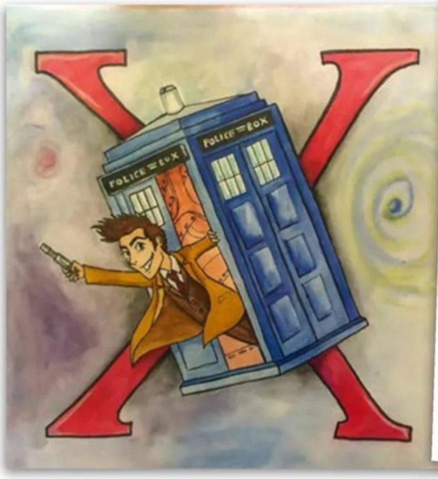
PLASTIC FANTASTIC

▶ **JASON WALKER** EMAIL

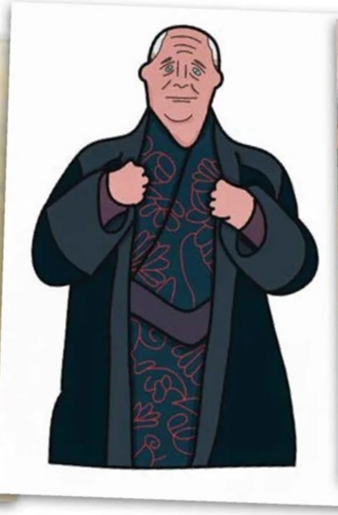
I'm currently writing a few days before the new 'Regeneration' action figure sets [see page 68] are due to be posted. I'm quite excited!

It's funny what joy a small piece of articulated plastic *Doctor Who* apparel can bring us, but I suppose there's something to be said about the power of nostalgia and reliving your childhood days. From obsessing over Product Enterprise Daleks in the windows of Forbidden Planet (being told I was too young for Daleks at the time... boooo!) to the waves and waves and waves of *Doctor Who* figures, fiction and even Frubes (remember those?!)... fond memories!

Please enjoy this photograph of some of my action figures. The TARDIS dioramas **DWM** has been providing work rather well as sets for photography! **DWM**



The Tenth Doctor by Nathan Allen.



The robed Seventh Doctor by Katie R.

Jason Walker's Ninth Doctor and Rose action figures encounter a Dalek on a **DWM** TARDIS diorama!

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Production Diary

Script editor **SCOTT HANDCOCK** details *Doctor Who*'s busy December – when shooting on the next full series began.

As we hurtle towards the end of 2022, December's a shorter month than usual for the *Doctor Who* production team. We get to enjoy a rare two-week break over the festive period... but that's not to say there's less going on.

Friday 2 December

Following our readthrough on 30 November, pages are now formally locked and shooting scripts have been issued ahead of our first day of filming on Block One. Revisions include an additional last-minute page for Will, played by Jack Forsyth-Noble.

"What an absolute treat to join the Whoniverse at such an exciting time for the show!" Jack tells **Doctor Who Magazine**. "Russell has brought together a kind and incredibly talented team, and to be a part of the first day of filming was really special. Audiences are in for a real ride!"

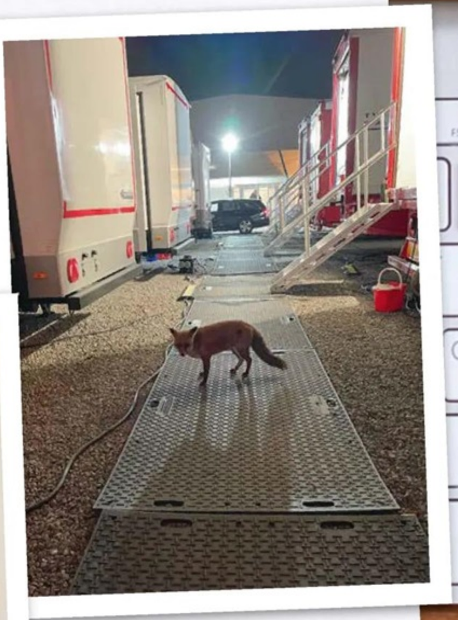
Meanwhile, the BBC meet to discuss publicity for our opening block, crucial camera tests are staged for key characters from episode one, and we receive a new draft of a Block Five script, incorporating a key word: *Finality*.

Sunday 4 December

Although it's a weekend, we receive pink revisions for our two Block One scripts (filming tomorrow) and a new draft of a script for Block Four.

Monday 5 December

Today, we welcome our Block Three director (Julie Anne Robinson) alongside Block Two's first assistant director (Gareth Tandy) and director of photography (Miroslaw Baszak).



BLOCK 3
JULIE ANNE ROBINSON
DIRECTOR

Most importantly, it's also our first day of filming on the brand-new series of *Doctor Who*! Shooting kicks off on Stages 4 and 5 at Wolf Studios Wales, welcoming Millie Gibson onto set as Ruby Sunday for the very first time. For those who like to keep track of this sort of thing, Ncuti Gatwa's first day as the Doctor – as glimpsed in our trailers – was back in the summer (21 June 2022).

Wednesday 7 December

While shooting continues (on Stage 2 today), I pop down to the AD trucks for a quick supporting artist catch-up with second assistant director Michael Williams. When I emerge, I'm greeted by a surprise visitor in the form of Basil the Fox (who happily poses for an impromptu photoshoot).

Top left: *Doctor Who* script editor Scott Handcock.

Top centre: Block Three director Julie Anne Robinson has joined the production.

Top right: Basil the Fox makes an impromptu appearance at Wolf Studios.

Above: Jack Forsyth-Noble plays Will in Block One.

Friday 9 December

As the Block One crew conclude their first week of filming, director Mark Tonderai, Gareth Tandy and Miroslaw Baszak walk through the sets currently under construction for Block Two.

Saturday 10 December

Not technically a production entry, but today our production secretary Chris Harkus marries his fiancée Kelsey. Office hearts melt!

Monday 12 December

In the office, we receive a third draft of a script for Block Three while, somewhere on the outskirts of Cardiff, Block One begins a week of location filming that manages to go completely unnoticed.

Tuesday 13 December

Potential Block Three director of photography meetings take place at Wolf Studios.

Wednesday 14 December

Mark Tonderai and his team continue to prep Block Two with some location recces and a studio walkabout, followed by a costume meeting with producer Chris May, costume designer Pam Downe and our executive producers.

In the afternoon, HODs (heads of department) gather for our first Block Three tone meeting.

Thursday 15 December

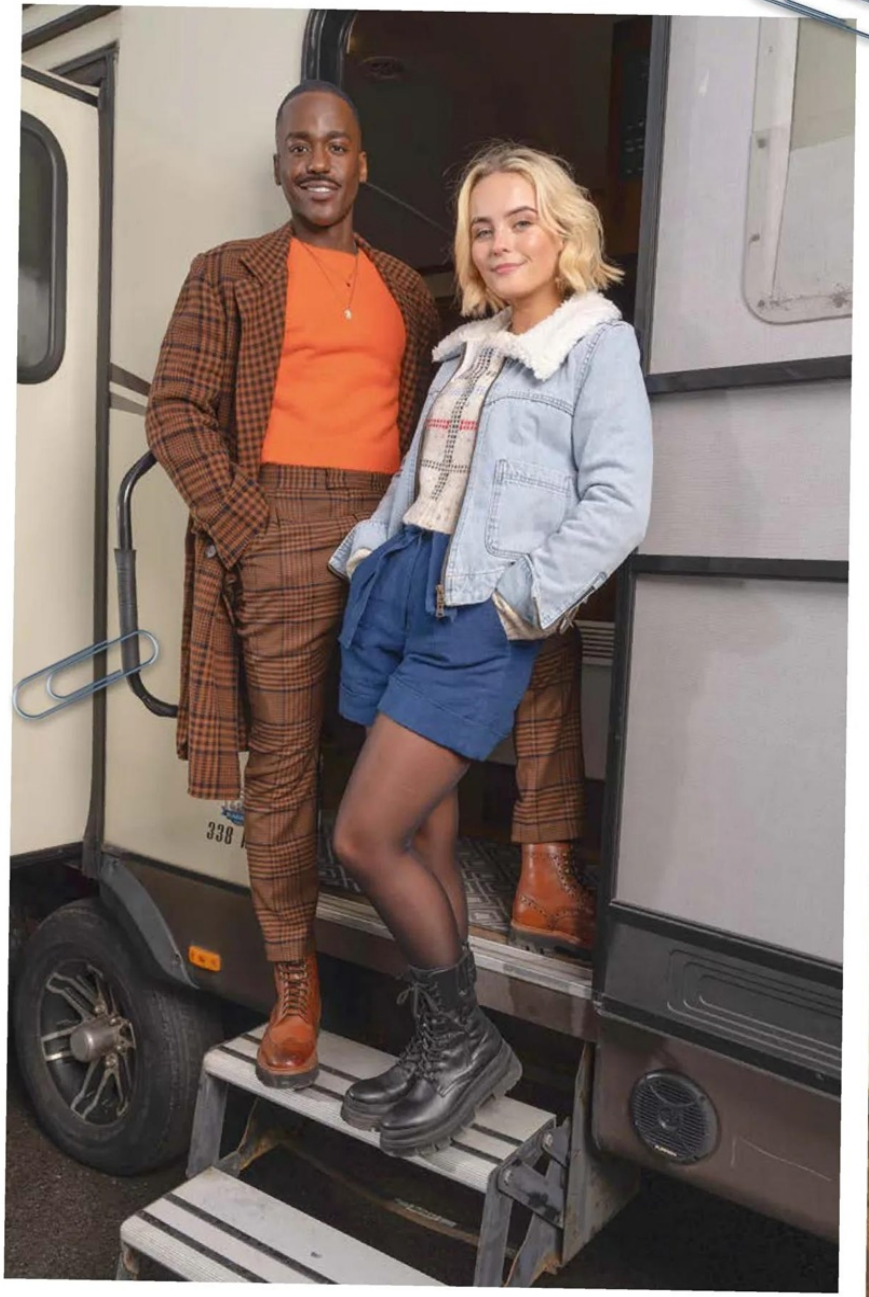
Following yesterday's tone, Russell T Davies meets with the Block Three producer, director and myself for a detailed page turn. It's a pivotal episode with plenty to discuss (though five minutes of conversation is lost to the pronunciation of 'spoor').

Today's also the day the office Secret Santa takes place. Gifts include a Lady Gaga cut-out, chocolates, scratch cards, water bottles, books – you name it. And for what it's worth, I still have no idea who my Secret Santa was. Job done!

Friday 16 December

The Block Three team meet with a potential first assistant director and work on developing the tone meeting look book for the second episode (due to be held in January).

Meanwhile, at Wolf Studios, Millennium FX arrive to conduct camera tests for our Block One monsters.



Saturday 17 December

It's our last day of filming before Christmas, and a Ghost of *Doctor Who* Past descends upon Wolf Studios as a former script editor attends a viewing of one of our Specials.

On location, social media accounts exclusively release images of Ncuti Gatwa and Millie Gibson together, in costume for the first time as the Doctor and Ruby.

Sunday 18 December

Although we've technically broken for Christmas, today we receive a fifth draft of our first Block Three script…

Tuesday 20 December

… followed by a fifth draft of our Christmas Special.

Sunday 25 December

And tonight, after the Christmas edition of *Strictly Come Dancing*, BBC One airs a special trailer for next year's trio of Specials starring David Tennant and Catherine Tate. It also features Neil Patrick Harris, Yasmin Finney, Jacqueline King, Karl Collins, Ruth Madeley… and a character who'll be familiar to long-term readers of **DWM**!

Online, the trailer trends at Number One on YouTube, receiving a million hits within 24 hours.

More in 2023! **DWM**

Top: Ncuti Gatwa and Millie Gibson reveal what they'll be wearing as the Doctor and Ruby.

Right: A cut-out of Lady Gaga was among the Secret Santa gifts.

Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AWARDS

Jane Tranter at the University of South Wales.

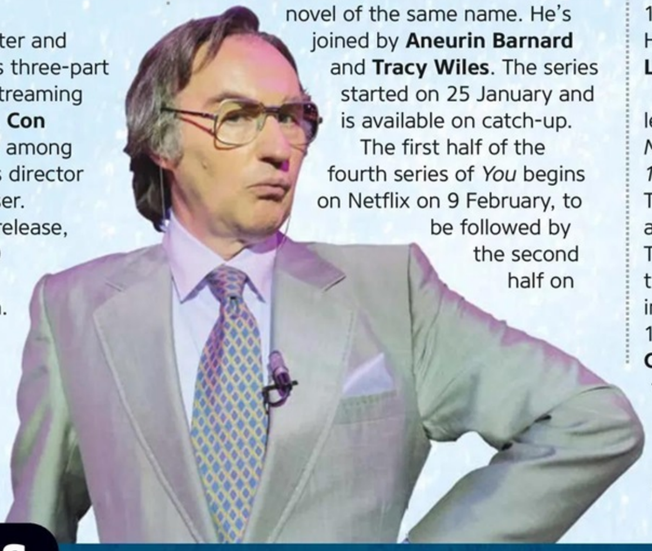
Jane Tranter received an Honorary Fellowship from the University of South Wales on 11 January.

Frank Skinner and **Cleo Sylvestre** were both awarded an MBE in the New Year Honours List, while **David Harewood** received an OBE.

TELEVISION

Russell T Davies is both writer and executive producer of ITVX's three-part drama *Nolly*, which begins streaming on 2 February. **Mark Gatiss**, **Con O'Neill** and **Tim Wallers** are among the cast, with **Peter Hoar** as director and **Blair Mowat** as composer.

Following a US theatrical release, the new remake of the 1990 comedy *House Party* is currently available to stream. **Tosin Cole** leads the cast as Damon. He can also be seen in cinemas in *Till*, playing civil rights activist Medgar Evers.



Mark Gatiss as Larry Grayson in *Nolly*.

Bradley Walsh in *Breaking Dad*.

Bradley Walsh and his son Barney's epic road trip in Latin America can been seen in the fifth series of ITV's *Breaking Dad*, which began on 7 January.

Peter Purves is mooted to play Paul in an in-development care-home drama series, *Henry House*. The series is currently being crowdfunded on Patreon, with plans to film the pilot later this year.

Jason Watkins leads the cast of Channel 5's *The Catch*, based on TM Logan's novel of the same name. He's joined by **Aneurin Barnard** and **Tracy Wiles**. The series started on 25 January and is available on catch-up.

The first half of the fourth series of *You* begins on Netflix on 9 February, to be followed by the second half on 9 March. **Charlotte Ritchie** returns, joined by **Sean Pertwee** and **Adam James**.

FILM

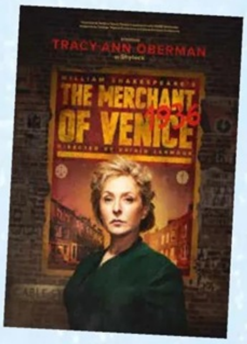
TIMESTALKER

Filming has wrapped on *Timestalker*, which is described in publicity as an hilarious mix of historical fiction, romantic comedy and science fiction. **Jacob Anderson**, **Aneurin Barnard** and **Nick Frost** are among the cast.

Allelujah is realised in cinemas on 17 February. In the cast are **David Bradley**, **Vincent Franklin**, **Gerard Horan**, **Derek Jacobi**, **Julia McKenzie**, **Arian Nik** and **Russell Tovey**.

THEATRE

Arthur Darvill is playing Curly McLain in a new production of *Oklahoma!* The show opens at Wyndham's Theatre on 16 February, running until 2 September. He's joined by **Stavros Demetraki** and **Liza Sadovy**.



Tracy-Ann Oberman leads the cast of *The Merchant of Venice 1936*, playing Shylock. The production opens at Watford's Palace Theatre on 27 February, transferring to HOME in Manchester on 15 March. **Raymond Coulthard** is also in the cast.

Daniel Mays and **Anthony O'Donnell** will be in *Guys & Dolls* when it opens at the Bridge Theatre in London on 3 March. **ALEX MOORE**

OBITUARIES

Malcolm Rogers, who played Count Dracula in *The Chase* and the second policeman in *The Daleks' Master Plan*, died in November, aged 86.

Malcolm Rogers

Jane Sherwin

Ann Bloomfield, who worked alongside her husband John as his assistant costume designer on both *The Face of Evil* and *The Talons of Weng-Chiang*, died at 83 on 4 November.

Brenda Proctor, who played an uncredited tribeswoman in *100,000 BC* (aka *An Unearthly Child*), died aged 80 on 13 December.

Jane Sherwin died at 88 on 16 December. Formerly married to the show's script editor and producer Derrick Sherwin, she played Lady Jennifer Buckingham in *The War Games*.

Ronan Vibert, who played Nicholas Skinner in the *Sarah Jane Adventures* story *The Last Sontaran*, died aged 58 on 22 December. For Big Finish he played Mr Ravener in Series 12 of *Jago & Litefoot* and Zaal in the Fourth Doctor audio *The Perfect Prisoners*.

Stephen Greif, who voiced Gurney in *The Infinite Quest*, died at age 76 on 23 December. He was known to many as Commander Travis in *Blake's 7*, a role he reprised for Big Finish.

Si Hodges, graphic artist and Big Finish cover designer, died on 31 December, aged 43.

Ronan Vibert

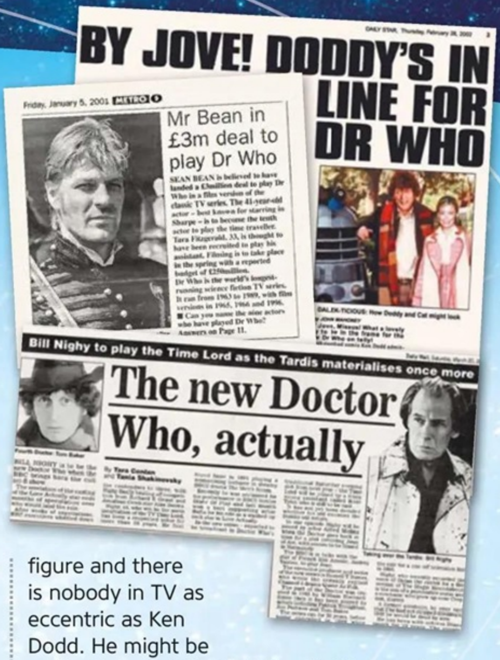
Stephen Greif

Si Hodges

THIS MONTH IN... 2002

Liverpool's greatest comedian in *Another Audience with Ken Dodd* (2002).

WEDNESDAY 27 FEBRUARY



The tabloids speculate on who will be the next Doctor Who.

DAILY STAR, Thursday, February 28, 2002 3

BY JOVE! DODDY'S IN LINE FOR DR WHO

DALEK-TICIOUS: How Doddy and Cat might look

By JOHN MAHONEY

Jove, Missus! What a lovely
to be in the frame for the
Dr Who on telly!

Friday, January 5, 2001 METRO 9

Mr Bean in £3m deal to play Dr Who

SEAN BEAN is believed to have landed a £3million deal to play Dr Who in a film version of the classic TV series. The 41-year-old actor – best known for starring in Sharpe – is to become the tenth actor to play the time traveller. Tara Fitzgerald, 33, is thought to have been recruited to play his assistant. Filming is to take place in the spring with a reported budget of £250million.

Dr Who is the world's longest-running science fiction TV series. It ran from 1963 to 1989, with film versions in 1965, 1966 and 1996.

■ Can you name the nine actors who have played Dr Who? Answers on Page 11.

Bill Nighy to play the Time Lord as the Tardis materialises once more

The new Doctor Who, actually

Fourth Doctor: Tom Baker

By Tara Conlan and Tania Shakinovsky

Taking over the Tardis: Bill Nighy

Throughout the late 1990s and early 2000s, rumours of new Doctors in new *Doctor Who* films and TV series came and went with, in the words of the villainous Drax from the 1979 James Bond film *Moonraker*, "the tedious inevitability of an unloved season". Eddie Izzard... Denzel Washington... him off *Crime Traveller*... Eddie Izzard again...

Early in 2001, for example, the *Daily Mirror* claimed that *Sharpe* star Sean Bean would be the Doctor, with *Brassed Off*'s Tara Fitzgerald as his assistant, in a £250 million movie due to begin shooting at Pinewood Studios that spring. This 'news' was relegated to a sidebar in the next *Gallifrey Guardian*: "An official representative of BBC Films... was keen to clarify to **Doctor Who Magazine** that the report was 'unsubstantiated' in every detail."

So it's perhaps no surprise that, early the following year, *Gallifrey Guardian* simply didn't bother reporting on a flurry of press notices – in the *Daily Star* and the (actual) *Guardian*, for example – about an unexpected entrant into the next Doctor stakes...

Ken Dodd. With Ant and Dec's *SMTV* co-host Cat Deeley as his companion. Sean and Tara must have been spitting feathers.

Then aged 74, Doddy had been a national treasure long before his spangly-suited turn as the Tollmaster in the first episode of *Delta and the Bannermen* (1987). As an actor, he'd been noted for his Malvolio in *Twelfth Night*, but as a variety turn he was famous for his tickling stick, his Top Ten hits and for his appearances beside the 'Diddy Men' of Knotty Ash. He was a local hero on Merseyside, in fact – which is why the *Liverpool Daily Post* appears to have been the first to break the 'news' that Doddy might yet seize control of the TARDIS, on Wednesday 27 February. Over the past two weeks, wrote Claire Tolley, the "huge network of devoted fans has been buzzing with rumours that a third Liverpudlian is to reprise the role" – after Tom Baker and Paul McGann, of course:

"The eccentric Squire of Knotty Ash is said to be first on the list for a planned BBC film with glamorous TV presenter Cat Deeley as his sidekick. Last night, Doddy declined to comment on possible negotiations for the role. But he admitted he would love to do it. 'It's a great idea,' he said. 'I'm intergalactic about the thought of it. I would love to travel back in time, probably to when I was 21! I was in the show when Sylvester McCoy was Dr Who [sic] and had a wonderful time. I would be discomknockerated and excited to be the Doctor himself.'"

Tolley sought a quote from Tom Baker, but got only his agent Edward Hill: "Tom is very reluctant to comment about a new actor reviving the role. He is always anxious to be asked to go back as the Doctor himself..." Speaking for the *Doctor Who* Appreciation Society, Ian Wheeler said: "There have been so many projects that have been due to go ahead that until there's actually a formal announcement we tend not to get too excited..."

Likewise, noted Tolley: "last night, a BBC spokeswoman said she was unable to confirm or deny the rumours." (Whether or not she also called them 'unsubstantiated' wasn't recorded.) However, the *Daily Star*'s John Mahoney had rather more luck the following day, when his report claimed that: "Beeb bosses will announce the new Dr. Who [sic] later this year. But an insider said: 'The candidate will be an eccentric figure and there is nobody in TV as eccentric as Ken Dodd. He might be a bit old for fighting Daleks – but he would certainly make that dull old police box a fun place.'" Clearly, that was good enough for the *Star*, which illustrated the piece by gluing Doddy and Deeley's heads onto an old publicity shot of Tom Baker and Lalla Ward, originally taken for 1979's *Destiny of the Daleks*.

The seasons changed, and the papers would soon turn their attention to Bill Nighy, or Martin Clunes, or whoever. The finger of fate having passed Doddy by, the last great music-hall artiste died five years ago – but was his Doctor really such a daft idea? Interviewed for **DWM** in 2001, he told Benjamin Cook how he had "a great deal of respect" for the series: "I was brought up on the writings of John Wyndham and Isaac Asimov and so I absolutely adore science fiction... *Doctor Who* has always been a very clever cross between science fiction and pantomime. You can't say it's a mixture because *Doctor Who* is something quite unique."

Doddy really got it, didn't he?

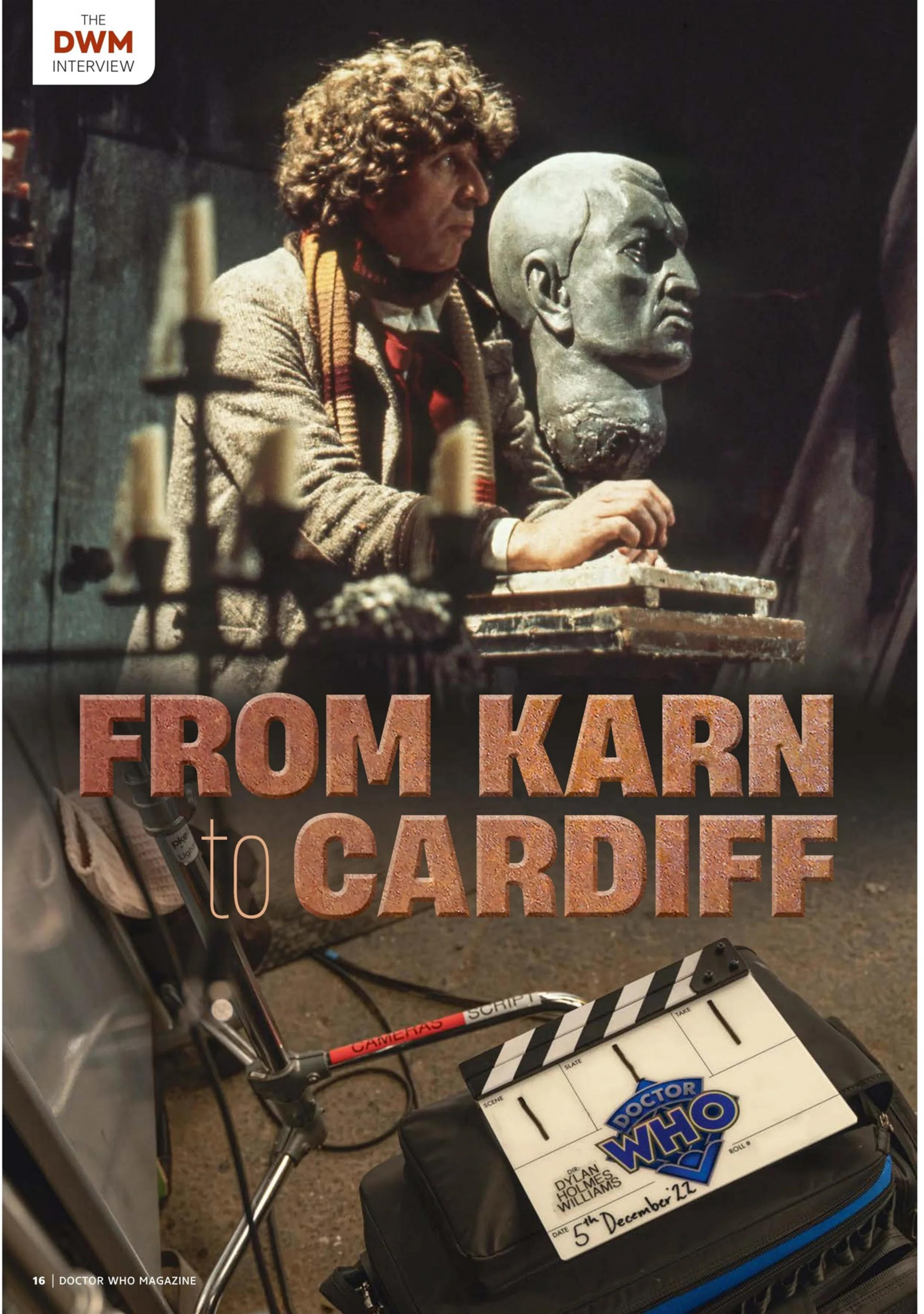
ALAN BARNES

Sylvester McCoy as the Doctor and Ken Dodd as the Tollmaster in a publicity shot for *Delta and the Bannermen* (1987).

ALSO THIS MONTH

DOCTOR
WHO
DEATH COMES TO TIME

Thursday the 14th
Six months after the webcast of a pilot episode previously rejected by Radio 4, the first chunk of the remaining four episodes of the audio drama *Death Comes to Time* is uploaded to the BBC's official *Doctor Who* site, with the Seventh Doctor (Sylvester McCoy) and his new companion Antimony (Kevin Eldon) becoming further embroiled in the machinations of the Minister of Chance (Stephen Fry).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FROM KARN to CARDIFF

JOEL COLLINS’ association with *Doctor Who* goes back a long way. He tells **PAUL KIRKLEY** that joining the show as one of its new executive producers feels like a kind of homecoming…

Destiny is not a word to be bandied about lightly – but for Joel Collins, becoming an executive producer on *Doctor Who* feels like the closing of a loop half a century in the making.

It’s a story that starts at a bus stop in East Sheen, south London, in the late 1960s. While waiting for the bus to arrive, Joel’s dad Ron got chatting to a woman called Sheila Dunn, who was reading a copy of *The Stage* newspaper. Fascinated by her stories of life as a jobbing actress, Ron invited Sheila and her husband Douglas to their house for a party – where Sheila and Ron’s wife, Angela, struck up what would become a lifelong friendship.

A few years later, Angela and Sheila’s sons, Joel and Joggs, had become best pals too. Which is how, as a young boy, Joel came to find himself on the set of TV’s *Doctor Who* as a guest of Joggs and his father – legendary director Douglas Camfield.

“Douglas was, and still is, one of the biggest inspirations to me,” says Joel, when **Doctor Who Magazine** sits down with him shortly before Christmas. “There was something so brilliant about him. I can absolutely see now why I’m in this business. As a kid, you’re watching this show avidly on TV, and then suddenly you’re on set – touching everything, fiddling with everything, and going: ‘Oh my God, look at these miniatures and creatures and all this craziness…’ I was completely inspired by that.

“I recall, on one occasion, being left alone with my mates, and being told by the prop master, ‘Whatever you do, don’t touch anything.’ But I just couldn’t help myself. When he came back, he said, ‘You didn’t touch any of this, did you? Because it’s highly toxic, highly poisonous.’ It wasn’t, obviously. He just wanted to see our reaction.”

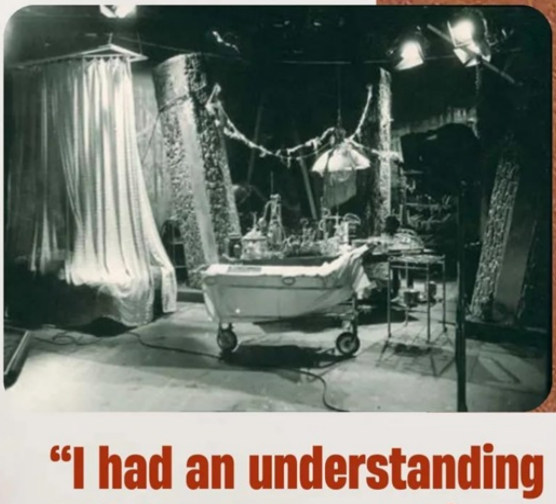
But *which Doctor Who* story are we talking about? We want titles. “I’m pretty sure it was *The Brain of Morbius*,” says Joel, referring to the 1976 Gothic horror classic in which the storm-lashed planet of Karn was summoned into existence in BBC Television Centre Studio 1.

“I would have been five or six at the time. I remember the brain, and Tom Baker, who I loved as the Doctor. But I’d also been on-set with Jon Pertwee. There was something terrifyingly Victoriana-y about the show back then – it was almost like Hammer horror. I just remember being absolutely in awe of all these creatures and… toys."

The Brain of Morbius was directed by Christopher Barry during October 1975, but Douglas Camfield would have been in and around the *Doctor Who* production office from that September, preparing to shoot the next adventure, *The Seeds of Doom*.

“There was also a big social side. Jon opened a burger bar with a guy called Wally Randall, and we used to hang out there with Sean [Pertwee]. I remember Jon making burgers. Douglas was a real lover of life, too. They had great parties at their house with all the cast. I think Peter Davison lived down the road, too. They’d get the bongos out and play the drums. It was brilliant.

“So I had an understanding of the show – not just from being a fan as a kid, but also from it being a big part of my life,” Joel adds. “My brain back then was so →



“I had an understanding of the show – not just from being a fan as a kid, but also from it being a big part of my life.”

Opposite page above: Tom Baker as the Doctor in *The Brain of Morbius* (1976).

Opposite page below: Filming for Ncuti Gatwa’s first series of *Doctor Who* started in Cardiff on 5 December 2022.

Above: Joel Collins, one of *Doctor Who*’s new executive producers.

Left: Director Douglas Camfield and his wife, actress Sheila Dunn, in the 1960s.

Below: The sets for *The Brain of Morbius* were constructed at Television Centre’s Studio 1 in 1975.

Above left: Sheila Dunn and Douglas Camfield became good friends with Joel's parents.

Top right: A promotional image for the third series of *His Dark Materials* (2022).

Above right: Madonna in her video for *Celebration* (2009).

Below left: Martin Freeman as Arthur Dent and Zooey Deschanel as Trillian in *The Hitchhiker's Guide to the Galaxy* (2005).

Below right: Daniel Kaluuya as Bing and Jessica Brown Findlay as Abi in *Fifteen Million Merits*, a 2011 episode of *Black Mirror*.

→ jumbled up between fantasy and reality. For example, Joggs' mum Sheila played a nurse in a TV show called *Accident*, so in my mind she actually *was* a nurse."

Joel was 14 when Douglas Camfield died of a heart attack in 1984, aged just 52. "It still breaks my heart. He was so inspirational as a character, and as a creator. I do wonder what more he would have done in the industry."

Four decades on, Joel's own progress – as a production designer on everything from the *Hitchhiker's Guide to the Galaxy* feature film to pop videos by Madonna and Pet Shop Boys, and more recently as executive producer on *His Dark Materials* and *Industry* – has brought him full circle to the world of *Doctor Who*.

Fortunately, he's the sort of man who relishes trying to do at least six impossible things before breakfast. "I'm not really interested in doing something that doesn't involve a huge layer of complexity," he says. "I think I'd be bored senseless."

Crucially, he also has experience of working on a show that's constantly reinventing itself from the ground up, having spent seven years as production designer on Charlie Brooker's disturbing anthology series *Black Mirror*. "Many people left that show, because it was so hard," says Joel. "Whereas, for me, the thrill of doing something new and different each time was what kept it exciting. And the same with *His Dark Materials*, where the challenge was completing three books that people had tried to make before, and not got over the first hurdle. That's the sort of thing that drives me forward."

The rest of *Doctor Who*'s incoming exec team – Bad Wolf supremos Julie Gardner and Jane Tranter, plus Phil Collinson and showrunner Russell T Davies – all came up from the writing or production side. Is the route from designer to executive producer still relatively unusual in the industry? "I don't know if it even *is* a route in the industry," says Joel. "I realised a long time ago that designer was a title that had a kind of bracket around it. But actually, designers are hugely pivotal to the success of a production. And as a designer, I've always built teams, always taken that family approach to creative solutions…

"With something like the *Hitchhiker*'s movie, I spent a year developing it with the producer and director. That's not the role of a designer. But there's no simple way to remove those brackets without changing your job. So I guess that's what's been happening to me for about the past 12 years – I've been driving towards removing those

Mission: Impossible

As a former production designer, it's no surprise that Joel has taken a keen interest in the TARDIS' latest makeover. "A few people approached me, saying they'd like to design *Doctor Who* – and I soon realised what they really meant was they'd like to have a go at designing the TARDIS," he says, smiling.

In the end, Joel brought in Phil Sims, whose art direction credits include *Guardians of the Galaxy, Skyfall* and *Star Wars: The Rise of Skywalker*. "I've known Phil for years – I gave him his first art directing job on *Hitchhiker*'s. He's a real talent.

"We talked thorough various concepts with Russell, and there was one rough idea that was just too ambitious, and too impossible – but which everybody loved. Once I'd put it in front of Russell, he's just too visually bright to unsee it. I'd go, 'Yes, yes, but it's completely mad, it's never going to happen.' Then we started to say, 'Okay, how do we make this impossible space *possible*?'

"So Phil brought in a brilliant engineer, who spent months trying to solve the engineering riddle of this impossible, logic-defying set, which no one in their right mind should ever have even drawn in the first place. But that kind of sums up the show..."

Left: Art director Phil Sims has been instrumental in creating a new TARDIS interior for the forthcoming series.

Above: Marvin the Paranoid Android, Arthur Dent and Ford Prefect (Mos Def) in *The Hitchhiker's Guide to the Galaxy*.

Below: Ncuti Gatwa as the Fifteenth Doctor.

brackets, so I can be in on all the creative elements, from the storytelling to the visual effects to the peripheral stuff like posters and branding."

That said, isn't it natural, given his background, for Joel to take a particular interest in the *look* of the new *Doctor Who* series? "As an executive producer pool, I like to think we have a global responsibility for everything," he says. "But I guess my experience is in building large worlds, and creating VFX environments and characters. So yes, partly my job is to tell these stories as brilliantly as we can, visually."

He's not the only one with his eye on that prize, though. "Russell [T Davies] is a visionary, in so many ways," says Joel. "It's very rare to meet someone like Russell. I've worked with people who are phenomenal writers, but aren't necessarily able to *see* what they write."

"I just stood there, staring at Ncuti. I was blown away by this character who somehow embodied the Doctor, just by *being* there."

Russell has always been keen to stress that television is a visual medium – where the pictures matter as much as the words. "That's right – and very few writers do that," says Joel. "So my number one responsibility is to put Russell's vision on screen."

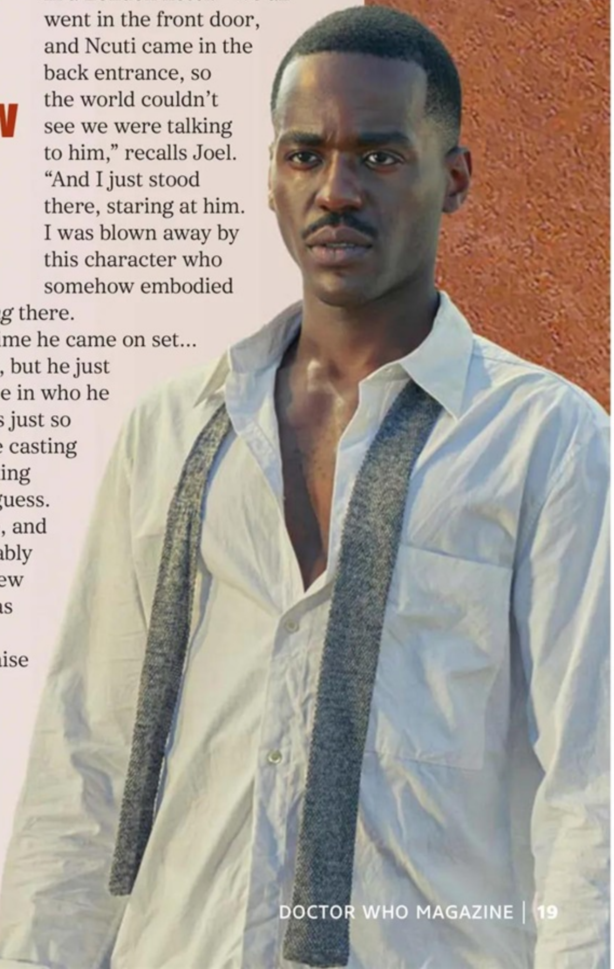
How would Joel describe that vision? "When I first talked to Russell about the new series, I said, 'What's it going to be like? Is it going to be dark?' And he was like, 'No, it's going to be full of *joy*.' Russell knows exactly what the show needs. To me, he is the canon – in the same way Philip Pullman is the canon on *His Dark Materials*. He knows where he can bend or shift goalposts to make a better show, because he has such a deep love of the material. And he'll only ever enhance it – he'll never do damage to it."

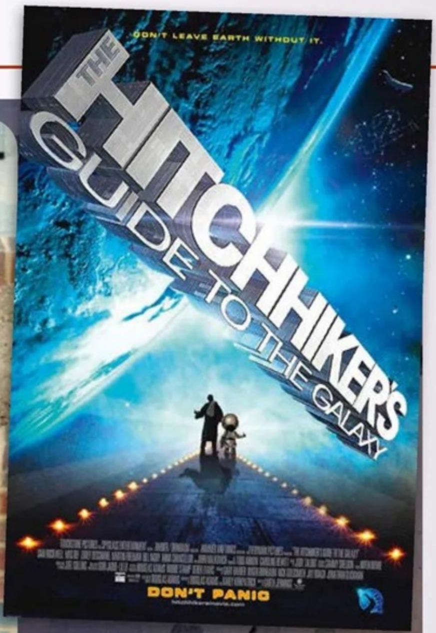
Russell's not the only *Doctor Who* legend making a return this year, of course. David Tennant, Catherine Tate and the Noble clan are all back on board for the show's 60th anniversary Specials. "David and Catherine are phenomenal, and watching that whole group [David, Catherine, Russell, Julie, Jane and Phil] joining forces again, and having this second time around, was an amazing thing," says Joel. "There's so much love there. And the stories they're telling... they're so full of emotion. There couldn't have been a more genius way of going from the outgoing Doctor and show to the new era. It gives the fans this really fun playground, while also very gently nudging us into the future."

That future – and the coming of the Fifteenth Doctor, Ncuti Gatwa – began with a "clandestine meeting" in a London hotel. "We all went in the front door, and Ncuti came in the back entrance, so the world couldn't see we were talking to him," recalls Joel. "And I just stood there, staring at him. I was blown away by this character who somehow embodied the Doctor, just by *being* there.

"And then, the first time he came on set... I can't quite describe it, but he just had a kind of confidence in who he was as the Doctor. He's just so magnetic. When you're casting the Doctor, you're looking for a piece of magic, I guess. Russell's done it before, and your readers will probably have seen it happen a few times. But for me, it was mind-blowing."

Joel is also full of praise for Millie Gibson as new companion Ruby Sunday. "She's wise beyond her years," he says. "And she's funny. She's been acting since she →




DON'T LEAVE EARTH WITHOUT IT.
THE HITCHHIKER'S GUIDE TO THE GALAXY
DON'T PANIC

Who and I

In the 47 years between *The Brain of Morbius* and the latest series, Joel has crossed paths with *Doctor Who* on more than one occasion. He's worked with future Time Lords (Jodie Whittaker, in the *Black Mirror* episode *The Entire History of You*) and companions (Billie Piper, on the 2004 film *The Calcium Kid*), and several *Doctor Who* directors, including Euros Lyn and Toby Haynes.

In 2009, he even had a meeting in Cardiff about working on Matt Smith's first season, but the discussions didn't come to anything. And four years prior to that, he'd helped bring the work of *Doctor Who*'s *other* most celebrated Douglas – former script editor Douglas Adams – to the big screen as production designer of *The Hitchhiker's Guide to the Galaxy*.

"I love that film," says Joel. "I love the original radio series, and the [1981] TV show, so the film was great fun to do."

Above left: Toby Kebbell as Liam and Jodie Whittaker as Ffion in *The Entire History of You*, a 2011 episode of *Black Mirror*.

Above centre: Billie Piper as Angel in *The Calcium Kid* (2004).

Above right: The long-awaited film version of *The Hitchhiker's Guide to the Galaxy* was released in 2005.

Below left: Millie Gibson as Indira in *Jamie Johnson* (2016-17).

Below right: A talking crocodile in *Muppet Treasure Island* (1996).

→ was very young, and I've seen that journey with Dafne Keen [Lrya in *His Dark Materials*] – they're people who've been across different shows since they were quite young. So Millie has built an understanding of the craft. But she also just has this energy, which is why she and Ncuti together are going to be electric."

But that's a story still to be written. For now, let's set our fast return switch to that bus stop in East Sheen, and the fateful meeting between Ron Collins and Sheila Camfield (née Dunn). "It was literally random, and had zero to do with the TV or film industry.

"I think it was something to do with growing up in a certain part of London – which was probably quite cheap at the time – where lots of actors and creative people lived. I had a babysitter called Mrs Gold, who was this very wizened old actress. She was a lovely lady, but once I'd stayed up too late and seen her murder her husband in something on television... I vividly remembered all this blood pouring out everywhere, and lived in abject terror that she was going to come round and babysit for me. Because, in the same way as I couldn't quite put two and two together that Sheila Camfield wasn't a nurse, I was terrified of having this killer sitting downstairs while I was in bed."

When Mrs Gold – actress Una Brandon-Jones – was indisposed, she would sometimes send her daughter Louise to babysit instead. In later years, Louise Gold would become a voice mainstay on *The Muppet Show*. And it was Muppet maestro Jim Henson's Creature Shop effects company that ended up giving Joel, by then a fine art graduate, his break in the industry.

It was Muppet maestro Jim Henson who ended up giving Joel his break in the industry.

"I just started designing characters and creatures in order to give myself a portfolio," he recalls. "I found it came like second nature to me. So I took this portfolio to the Creature Shop and they gave me a job. At which point, I thought, 'That's it, I'm in.' And then they handed me a broom. They said, 'There's nobody in this industry who didn't start out by sweeping the floor, or driving the van, and learning their way up.' So that's what I did. And eventually they said, 'Okay, now you can design a crocodile that talks...'"

And look at you now... "Yeah, look at me now," grins Joel. "Still looking for someone to design a crocodile that talks! Nothing's changed at all. And I'm pretty sure it all goes back to me being a kid on the set of *Doctor Who*, looking round and thinking, 'Yeah, this feels exciting. This seems like a good place to be.'" **DWM**

CHRISTOPHER **ECCLESTON**

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CLOSE TO THE EDIT

RASHEED BELLO used to think *Doctor Who* was too scary. But as the show's new assistant script editor tells **PAUL KIRKLEY**, he's bravely emerged from behind the sofa...

"I just love stories," says Rasheed Bello. "For as long as I can remember, writing is something I've always wanted to do. I know it sounds a bit crazy, but my ambition, for a really long time, has been to write the greatest romance of all time..."

Well, that particular dream will have to wait, because right now Rasheed is knee deep in monsters and spaceships and terror and... okay, yes, a little romance, too, as *Doctor Who*'s new assistant script editor.

A law graduate from Bristol, the 25-year-old's interest in storytelling led him to join Channel 4's production training scheme, before spending a year at Bad Wolf as a trainee script and development editor. After a short stint in the North West as a script researcher on *Hollyoaks*, he's been lured back to Cardiff by his former employers to work as script editor Scott Handcock's assistant, helping plot Ncuti Gatwa and Millie Gibson's upcoming adventures in space and time.

Opposite page: Rasheed Bello, the new assistant script editor on *Doctor Who*.

Left: "This is the story of how I died." Rose (Billie Piper) in *Army of Ghosts* (2006).

Hello Rasheed! Welcome to the mad world of *Doctor Who*. How's it going?
It's great. I'm really enjoying myself. I love how fast-paced it is. I'm learning so much, and being exposed to so many new things every day. It's not just reading scripts, it's attending production and page turn meetings, listening to directors or the VFX team talking about how to achieve their shots... All these different people, all involved in shaping these stories. Because at the core of it all, is storytelling. I love it so much.

When you read Russell's scripts, is it part of your job to pick him up on things? Offer advice?
Scott can do that, that's not my job. Although I do feel like, if I did have a thought or a concern, or wanted to give an opinion, then this is a team that would definitely listen.

Have you got a feel for what makes a good *Doctor Who* story yet?
There's sci-fi, obviously, which people who love genre stuff really enjoy. But I feel the core of it – and the reason why it resonates with people who aren't necessarily into sci-fi – is the characters. The relationships are really strong – it's quite a relationship-driven show. There are lots of light moments, too. It appeals to all audiences, and there's so much variety.

> "I'm really enjoying myself. I love how fast-paced it is. I'm learning so much."

What can you tell us about the next series?
It's really exciting. Again, I feel like every episode is really different and totally unique. It touches every genre.

Are you looking forward to seeing Ncuti in action?
Absolutely. He was fantastic in *Sex Education*, and I think he's going to be amazing as the Doctor. My friends and I are all excited about it.

He's a bit of an icon to your generation, isn't he?
A hundred per cent. When we watched *Sex Education*, a lot of my friends said to me, "Eric [Effiong, Ncuti's character] reminds me so much of you..." I take that as a massive compliment. To have a character resonate with you so much, and then go on to work on a show with that person... It's not something I'd ever have believed possible.

What's your history with *Doctor Who*?
Before working on it, I hadn't actually seen much of it at all. I knew Billie Piper had played Rose – I have a really strong memory of Billie looking into the camera and saying "This is the story of how I died..." [in *Army of Ghosts*, 2006]. That line haunted me for a long time. I don't really watch scary things, as a rule, but since joining Bad Wolf I've been widening my palate. And I've been given a list of *Doctor Who* episodes that I should watch to get a proper grounding for the show.

Above: Sally Sparrow (Carey Mulligan) is oblivious to the danger from a Weeping Angel in *Blink* (2008).

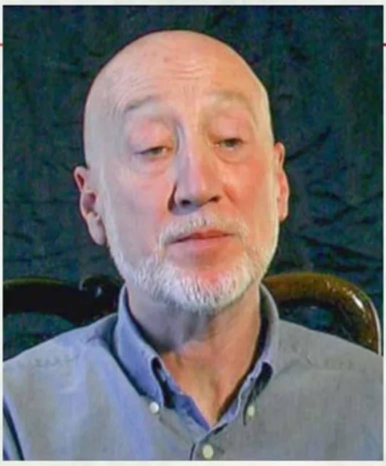
Below: Ncuti Gatwa as Eric Effiong in *Sex Education* (2019-).

Come on, name names – what's on the list?
I watched *Bad Wolf* [2005] – which is iconic, obviously. And *Blink* [2007], which was a really fun episode. I really enjoyed *Rosa* [2018]. And I've just watched *Planet of the Dead* [2009]. Again, I really enjoy how different they all are. I'm trying to watch a bit of each Doctor – I want to give them all a chance before deciding which one's my favourite.

So many people would love to work on *Doctor Who*. Does it feel a bit like you've won a Golden Ticket?
It really does. People like Russell, Jane Tranter, Phil Collinson, Julie Gardner, Joel Collins... they're such powerhouses. To be working with people with such a track record of success feels like a real privilege.

Do you think the job can turn you into a *Doctor Who* fan?
I'd say it already has. I'm definitely going to be watching every episode of the new series. And I'm telling all my friends to watch it, too. It's going to be amazing.
DWM

TESH AND BLOOD



1970s *Doctor Who* writer **CHRIS BOUCHER** died in December, aged 79. **JONATHAN MORRIS** tunes in his Time Scanner to remember the man who created the technical Tesh and the savage Sevateem, the creepy 'Robots of Death' and the hideous gestalt entity known as the Fendahl...

Since he wrote just three *Doctor Who* stories for television, all shown in 1977, you could be forgiven for thinking that Chris Boucher only made a minor contribution to the series. But when you consider *which* three stories they were, it becomes immediately obvious that his contribution was far from insignificant. *The Face of Evil* introduced the knife-wielding Sevateem tribeswoman Leela, one of the most memorable companions ever. The creepy murder mystery *The Robots of Death* made such an impression that it was repeated within the year, and selected to be one of the very first serials released on video and again on DVD. Finally, the supernatural horror story *Image of the Fendahl* proved to be the last of the series' great mid-1970s Gothic tales, gleefully rewriting the history of mankind's origins.

Chris Boucher started writing to help support his young family while he was employed full-time at Calor Gas. His first success was in writing topical 'quickie' jokes for *Braden's Week* (1968) and the variety show *The Saturday Crowd* (1969), followed by a sketch for *Dave Allen At Large* (1972) and further bits and pieces for the magazine programme *That's Life* (1974). However, all of this was produced on a non-commissioned basis. Writing 'on spec' was enough to get him an 'additional material' credit on the programmes themselves but not enough to get a credit in the *Radio Times*. This work did, however, get him an agent, together with two writing credits on the sitcom *Romany Jones* (1973-75) and a comedy of his own, *Slater's Day,* which sadly didn't get further than a 1974 pilot.

Boucher's agent then suggested he try *Doctor Who*, so he submitted, again 'on spec', the opening episode of a four-parter, plus a storyline for the other three. These were strong enough to grant him a meeting with the series' producer, Philip Hinchcliffe, and its script editor, Robert Holmes.

Hinchcliffe and Holmes suggested Boucher should try writing a story about a people ruled by a malfunctioning computer; later briefs involved setting it on a jungle world and incorporating a carving of the Doctor's face on a cliff, the consequence of an earlier visit. Boucher later recalled that they worked him very hard on the project; he spent about four months developing increasingly detailed storylines before Hinchcliffe and Holmes asked him to write a script. →

Hinchcliffe and Holmes suggested that Boucher should write a story about a people ruled by a malfunctioning computer.

Top: Screenwriter, script editor and novelist Chris Boucher.

Above: Bert Jones (James Beck) and wife Betty (Jo Rowbottom) in the LWT caravan park sitcom *Romany Jones* (1973-75).

Left inset: Boucher supplied gags to *The Saturday Crowd* (1969, above) and *Dave Allen At Large* (in 1972).

Below: The rockface model bearing the Doctor's visage from *The Face of Evil* (1977).

Right: The Doctor (Tom Baker) surrounded by members of the Sevateem tribe in *The Face of Evil* – including Tomas (Brendan Price), Leela (Louise Jameson) and Calib (Leslie Schofield).

Far right: The Tribe of the Free, as seen in *The Trial of a Time Lord* (1986), were led by Katryca (Joan Sims).

Below: Producer Philip Hinchcliffe.

Bottom left: The Doctor working on Survey Team tech in *The Face of Evil*.

Bottom right: Leela wields a crossbow in *The Face of Evil*.

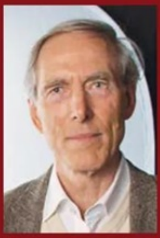
→ The result, *The Face of Evil* (1977), has much to commend it – with some striking imagery, and an unusually high level of scientific and science-fiction literacy in the way it explores its concepts. One of the Doctor's lines has even become a social media meme: "The very powerful and the very stupid have one thing in common. They don't alter their views to fit the facts. They alter the facts to fit their views, which can be uncomfortable if you happen to be one of the facts that needs altering."

It's also proved very influential, being about an artificial intelligence taking its programming to an extreme – something that later became a recurring feature of Steven Moffat's *Doctor Who* episodes. The idea of the Doctor facing the consequences of an 'unseen' or 'forgotten' adventure anticipates developments during the Seventh Doctor's era – in stories like *Silver Nemesis* (1988) and *The Curse of Fenric* (1989) – and, more recently, the 'Fugitive Doctor' and the return of the Ravagers in *Flux* (2021). But, with the descendants of a space mission divided into two tribes, the jungle-dwelling Sevateem and the ship-dwelling Tesh, perhaps *The Face of Evil*'s greatest influence is in setting a template for telling 'civilisations regressed to savagery' stories, like the very similar *Underworld* (1978), *State of Decay* (1980), the first section of *The Trial of a Time Lord* (1986), *Paradise Towers* (1987) and *The Doctor's Daughter* (2008).

Boucher was asked to create a character for *The Face of Evil* who could fulfil the function of a companion without necessarily *being* one. Hinchcliffe and Holmes wanted someone bright but untutored, an Eliza Doolittle to the Doctor's Professor Higgins. Hinchcliffe was also keen to make the Doctor's female companion more proactive and heroic, in order to provide young female viewers with a role model. Boucher created Leela, a savage warrior from an alien world, and on the strength of Part One of *The Face of Evil* – the only episode he'd delivered up to that point – Hinchcliffe and Holmes asked him to have Leela leave with the Doctor at end of Part Four, then hired him to write her next adventure.

The Robots of Death, a future-set riff on the Agatha Christie mystery *And Then There Were None* (1945),

Face Value



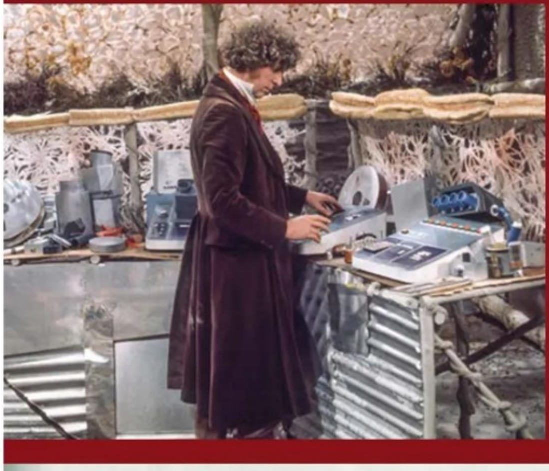
Producer PHILIP HINCHCLIFFE tells DAVID RICHARDSON how he came to hire Chris Boucher.

"Chris Boucher was a real find," says Philip Hinchcliffe, the producer of *Doctor Who* between 1975 and 1977. "I believe it was Chris' agent who said to him, 'Why don't you try submitting ideas to *Doctor Who*?' He wasn't someone who was trying to just write for the show – he was trying to build his career as a writer. Robert Holmes quickly realised that he had someone here with a lot of potential."

Hinchcliffe first met Boucher at the *Doctor Who* production office in Shepherd's Bush. "Writers come in all shapes and sizes, and he was very singular-looking, with a shy persona and a lovely manner and temperament. That was what struck me most at the initial meeting."

Boucher proved such a hit with the *Doctor Who* team that, having delivered *The Face of Evil*, he was promptly commissioned to write the very next story. Previously, only Ian Stuart Black, who made his debut with *The Savages* in 1966 and followed up immediately with *The War Machines*, had been rehired so rapidly. "That happened because Chris was so good," insists Hinchcliffe. "It was difficult to find writers who could do really good scripts, and Bob spent half his time rewriting scripts because they were too mediocre.

"Why was Chris such a good writer for *Doctor Who*? I think he was a good writer, full stop. He was happy in the world of science fiction, while some of the previous generation of writers that had worked on the programme were jacks of all trades. They'd done soap operas, they'd done police series and whatever, and then they turned their hand to *Doctor Who*. I think Chris was part of a new generation of television writers, so he was fresh and unencumbered. He was very inventive in terms of story, he was a witty and economical writer, and he was fizzing with ideas."



KAREL ČAPEK
R.U.R.
ROSSUM'S UNIVERSAL ROBOTS
DRAMA
Fascinating Tales from Beyond Tomorrow by the Master of Science Fiction
Isaac asimov
I, ROBOT
FRANK HERBERT'S
DUNE

Left: Influences on *The Robots of Death* included *R.U.R.* by Karel Čapek (1921), the robot stories of Isaac Asimov, and *Dune* by Frank Herbert (1965).

Below left insets: *The Robots of Death* inspired *Kaldor City: Death's Head* (2001); Big Finish's ongoing *The Robots* series, which expanded on *Robophobia* (2011); and a stage play at the Manchester Fringe (2012) – with a poster illustrated by Adrian Salmon.

Below right: Red-eyed Ood from *Planet of the Ood* (2008).

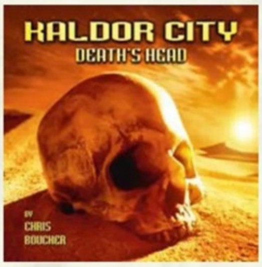
Bottom left: A panel of John Stokes' art for the *Doctor Who Monthly* strip *Crisis on Kaldor* (1981).

Bottom right: Vocs line up in *The Robots of Death* (1977).

with robot killers running amok in the corridors of a giant mining machine, is an extraordinary piece of work. The plotting is tight and ingenious, with numerous scares and twists, but what really sets it apart are two things. Firstly, the dialogue. There's the Doctor's much-celebrated line about Borg being "a classic example of the inverse ratio between the size of the mouth and the size of the brain", but much of the less celebrated stuff really sings: Poul's appalled realisation that the first murder victim must have called for a robot; the description of the robots as "walking, talking dead men"; and D84 informing us, poetically, that a Laserson probe can "punch a fist-sized hole in six-inch armour plate or take the crystals from a snowflake one by one."

But the really striking thing about *The Robots of Death* is its level of world-building. As mentioned above, Boucher was very SF-literate, happily admitting that he was influenced by works including, but not limited to, *Dune* by Frank Herbert (1965), *R.U.R.* by Karel Čapek (1921) and the robot stories of Isaac Asimov (from 1941). It's far more than the sum of its parts, though. More than any previous *Doctor Who* story, it suggests an entire off-screen world – its culture, its economy, its technology, its social structure, even the psychology of those who live alongside robots. This is a world with seven suns and an elite of 20 'founding families'; where construction centre technicians append 'corpse markers' to deactivated robots, and the sandminer's controlling company employs its own undercover agents to hush up scandals. It's a world where a boy can grow up solely among robots, as the villain's back-story informs us.

The really striking thing about *Robots of Death* is its world-building.


KALDOR CITY
DEATH'S HEAD
BY CHRIS BOUCHER

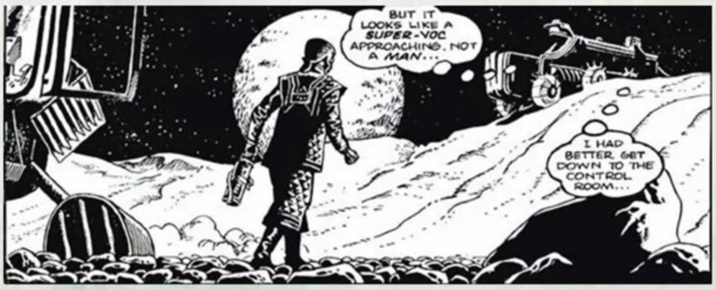
NICOLA WALKER • CLAIRE RUSHBROOK
DOCTOR WHO
THE ROBOTS
VOLUME ONE

DOCTOR WHO
SYLVESTER McCOY in
ROBOPHOBIA
by NICHOLAS BRIGGS

ROBOTS OF DEATH

Unsurprisingly, *The Robots of Death* has inspired multiple spin-offs, with whole series developed by Magic Bullet Productions (*Kaldor City*, 2001-12 – which included a Boucher script, *Death's Head*) and Big Finish Productions (*The Robots*, 2019-present). That's not to mention the Seventh Doctor audio drama *Robophobia* (2011), two stage plays performed at the Manchester Fringe in 2012 (one a new version of *The Robots of Death*), the *Doctor Who Monthly* comic strip *Crisis on Kaldor* (1981) and Boucher's own BBC Books novel, *Corpse Marker* (1999). And, although Dums, Vocs and Super-Vocs haven't since returned to the television series, their influence can arguably be detected in the clockwork droids of *The Girl in the Fireplace* (2006), the Ood, as introduced in *The Impossible Planet/The Satan Pit* (2006), and the Heavenly Host in *Voyage of the Damned* (2007).

In later years, Boucher expressed surprise that his third story, *Image of the Fendahl* (1977), was accepted without notes or redrafts, despite its inclusion of expensive night filming. This may partly have been due to a change in script editors, with Anthony Read taking over from Holmes, but it was mainly because Boucher, by this point, knew the ropes. Striving to write a ghost story, he was happy to acknowledge his debt to the 1967 film →


BUT IT LOOKS LIKE A SUPER-VOC APPROACHING, NOT A MAN...
I HAD BETTER GET DOWN TO THE CONTROL ROOM...

Above left: The Fendahl Core, formerly Thea Ransome (Wanda Ventham), and a Fendahleen in *Image of the Fendahl* (1977).

Above centre inset: *Island of the Fendahl* featured in Big Finish's *Further Adventures of Lucie Miller* box set (2019).

Top right: Arch-villainess Servalan (Jacqueline Pearce), as seen in *Death-Watch* (1980) – one of Boucher's scripts for *Blake's 7*.

Above right: Barbara Judd (Barbara Shelley), Dr Roney (James Donald) and Professor Quatermass (Andrew Keir) in Hammer's *Quatermass and the Pit* (1967).

Below: Martha Tyler (Daphne Heard) had the power of second sight in *Image of the Fendahl.*

→ version of Nigel Kneale's *Quatermass and the Pit*, and to use what he regarded as horror movie clichés. His only regret, in retrospect, was that the story spent three episodes building up to the appearance of a monster he felt wasn't worth the wait.

The story's only other shortcoming is that, in trying to keep the Doctor away from the plot for the first three episodes, it feels like a story that could easily have been a standalone supernatural thriller. Its main strength – in an era when characterisation could be a little perfunctory – is that it gives us rich, colourful figures like Ma Tyler, and memorable lines including "You must think my head zips up the back" and "They say he made his money out of electronics, but that don't seem likely cos he ain't Japanese." Although this style of Gothic horror story was being phased out at the time, reverberations from *Image of the Fendahl* can be felt in *The Unquiet Dead* (2005), *Hide* (2013) and *Village of the Angels* (2021). It's inspired several direct sequels, too – in *Kaldor City*, plus the Big Finish audios *Island of the Fendahl* and *Torchwood: Night of the Fendahl* (both 2019).

On the strength of his *Doctor Who* episodes, Boucher was recommended by Robert Holmes for the role of script editor on a new science fiction series that the BBC was developing at the time, *Blake's 7* (1978-81). Much of that series' success can be attributed to Chris' work on the scripts – fleshing out the Robin Hood-like characters to make them flawed and morally ambiguous, giving them arch and witty dialogue, and writing many of the strongest episodes. Unfortunately, his commitments to *Blake's 7* precluded him from writing any more *Doctor Who* stories; he later recalled that he was invited to contribute to the 1978-79 season, but the BBC's Head of Serials, Ronald Marsh, pointed out that it was against policy to allow script editors to write for other programmes made by the same department. As for the story Boucher had had in mind, he told **Doctor Who Magazine** in 1996 that: "It was going to be another isolated installation on an outpost world with a survey team under attack. Spores, underground tunnels, all that kind of stuff."

By the second series of *Blake's 7,* Boucher was steering the series not just as script editor, but also by writing key episodes.

While *Blake's 7* was the creation of Terry Nation, as the series progressed Nation's drafts began to come in underwritten, meaning that Boucher's contribution grew as he had to polish the dialogue and add scenes and subplots to bring the scripts up to length. The result is that a large part of the appeal of *Blake's 7* – its 'shades of grey' characterisation, its dialogue, and its world-building – was down to Boucher, who channelled his own sardonic humour, and nuanced view of 'freedom fighters', into the episodes. Boucher was also in a position to respond to the cast's performances, feeding things into later scripts – developing Avon's cynicism and self-interest, for example, and Vila's fake cowardice. Most notable was his contribution to the character of Servalan, a villain who uses her femininity like an assassin's knife.

By the second series, Boucher was steering the series not just as script editor, but also by writing key episodes. In *Shadow* and *Weapon,* resistance leader Blake becomes increasingly morally compromised as he treats any enemy of the Federation as an ally, no matter how criminal. And *Trial* showed that the recurring character of Space

Commander Travis was not just a mere henchman, but a victim of the Federation in his own way. It's no coincidence that arguably the three strongest episodes of the third season – *City at the Edge of the World*, *Rumours of Death* and *Death-Watch* – were all by Boucher; while he was well-versed in science fiction, his scripts tended to focus on exploring characters rather than high concepts. With the fourth series, Nation was no longer directly involved, leaving Boucher as a de facto showrunner, writing the opening episode *Rescue* to introduce the new characters and format. He also wrote *Blake*, the infamous final episode in which the entire regular cast were apparently gunned down by Federation troopers. In interviews, Boucher later clarified that he intended for the episode to work both as an ending and as a cliffhanger had the series been brought back for a fifth year – the idea being that the troopers' laser blasts would only have proved fatal for the cast members who didn't wish to return.

Between the third and final series of *Blake's 7*, Boucher became script editor of the last few episodes of the detective drama *Shoestring* (1979-80), co-writing its final instalment. That made him an apt choice to take over as script editor of the 1982 season of the police drama *Juliet Bravo* – and from there, to the same role for the whole of the third and fourth seasons of the Jersey-set *Bergerac*. Outside science fiction, this was probably the most successful period of his career, as he took what had been a fairly traditional detective show and turned it into an action-adventure series, with Bergerac facing an aristocratic jewel thief, a German war criminal and monkeys infected with a deadly virus. He got two great scripts from his former colleague Robert Holmes and, most memorably, added a touch of the supernatural to the programme's 1986 Christmas special, *Fires in the Fall*.

At the same time as the final series of *Blake's 7*, Boucher wrote a 1981 Radio 4 drama serial called *A Walk in the Dark*. Having left *Bergerac* and returned to freelance work, he began developing a new science-fiction serial for radio. Though turned

→

Leela Take a Bow

Actress LOUISE JAMESON recalls her character's creator to DAVID RICHARDSON.

"I remember Chris as a very fragile personality," says Louise Jameson, who played Leela in Seasons 14 and 15. "He was shy. I didn't get to talk to him much and he didn't instigate the conversation. I think he was aware of the responsibility of creating the new companion and possibly found it a bit overwhelming. He was grateful for positive feedback and I was surprised at how vulnerable he appeared, because his scripts were so good."

In addition to having had a strong hand in devising Leela, Boucher would write three of her nine stories.

"I found Chris and Robert Holmes to be the two writers who really got Leela's voice," says Louise. "Chris' scripts were all very different. A lot of people tell me that *The Robots of Death* is their favourite story. *Image of the Fendahl* is one that's not often mentioned, but I thought that script was terrific. I liked it because it had a kind of 1950s feel to it and there were very relatable characters. What a versatile writer."

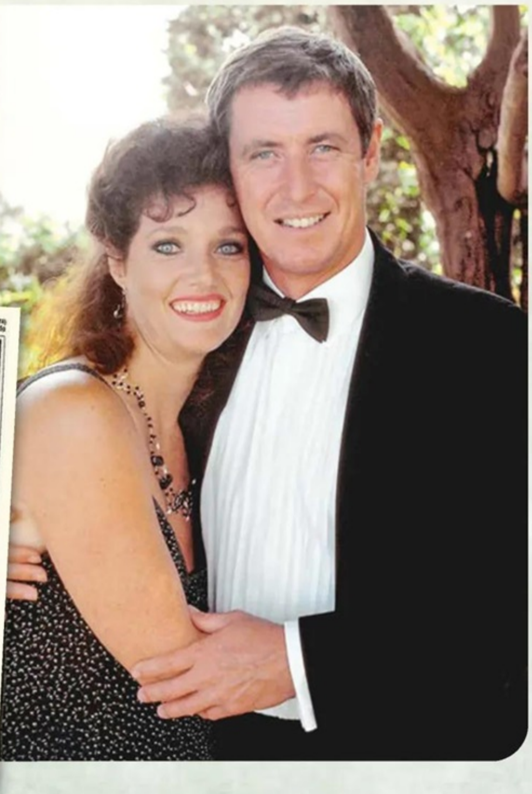
Several years after leaving *Doctor Who*, Louise was cast as Susan Young, a regular character in *Bergerac*, which Boucher script-edited. "I remember thinking how much more confident he was at the readthrough," she recalls. "He was a presence in the room rather than someone going, 'I hope everyone likes this.'"

Neither producer Robert Banks Stewart nor director Brian Farnham had worked with Louise before – so could it have been Boucher who recommended her for the role?

"Back then, directors, producers and script editors used to ring each other up to discuss casting. I think I'm a team player and that probably helped my career during the 1970s and 80s, because of that network that went on. Chris never mentioned if he had been involved in my getting the role, but he was very modest and seeking gratitude was not his way."

FETCH
PRIORY

COMPLETE 7-DAY GUIDE TO BBCtv and Radio
LONDON AND SOUTH EAST (BBC Local Radio, London, Kent, Sussex: page 74)
4-10 July 1987 Price 35p
Radio Times
Law man in the moon
His space mission – to put a rocket under the 'Star Cops'. David Calder blasts off in BBC2's new series on Monday. Crimes of the 21st century, page 82



Top left: The regular cast for the final series of *Blake's 7* – Tarrant (Steven Pacey), Dayna (Josette Simon), Avon (Paul Darrow), Vila (Michael Keating) and Soolin (Glynis Barber).

Above right: Leela and the Doctor at the gates of Fetch Priory, as seen in *Image of the Fendahl*.

Far left above: Jean Darblay (Stephanie Turner) in *Juliet Bravo*.

Far left below: *Star Cops*' main character Nathan Spring (David Calder) featured on the cover of the *Radio Times* in July 1987.

Left: Estate agent Susan Young (Louise Jameson) was paired with police detective Jim Bergerac (John Nettles) in *Bergerac* between 1985 and 1990.

Chris Boucher

BBC
DOCTOR WHO
LAST MAN RUNNING
CHRIS BOUCHER
DOCTOR WHO
PSI-ENCE FICTION
CHRIS BOUCHER
BBC BOOKS
DOCTOR WHO
MATCH OF THE DAY
CHRIS BOUCHER

Right: Boucher's *Doctor Who* novels included *Last Man Running* (1998), *Psi-ence Fiction* (2001) and *Match of the Day* (2005).

→ down, it was quickly reformatted as the 1987 TV series *Star Cops* – the 'cops' of the title being the International Space Police Force, based on the Moon in the year 2027. More realistic than fantastical, it was a major career break – a series Boucher had created himself, and for which he wrote five of its eventual nine episodes. But it proved an extremely unhappy experience. Boucher and the series' appointed producer, Evgeny Gridneff, didn't see eye to eye, and had little confidence in each other's abilities. For Boucher, "almost everything" about the finished programme was wrong, with the producer's decision to record it on videotape making it "look flat and cheap". On top of this, it was scheduled to go out in a summer slot that gave it little chance of success.

After *Star Cops*, Chris moved straight on to script-editing another police drama, *The Bill*, but found it increasingly difficult to find writing commissions. He wrote two episodes of the Thames TV sitcom *Home James!* in 1989 and a single episode of *The Bill* in 1990, before *Shoestring* and *Bergerac* deviser Robert Banks Stewart hired him to work as script editor on a projected second series of the BBC's 1992 astrology-themed crime drama *Moon and Son,* only for it to be cancelled when the first series received poor ratings. Boucher then seems to have become disillusioned with the television industry, suffering a loss of confidence; an attempt to write for the mid-1990s high-tech thriller series *Bugs* and a pilot script for a series called *Headcase* both came to nothing. Instead, he turned to writing prose, novelising his *Star Cops* scripts and writing four original *Doctor Who* novels for BBC Books, all featuring 'his' team of the Fourth Doctor and Leela: *Last Man Running* (1998), the aforementioned *Corpse Marker*, *Psi-ence Fiction* (2001) and *Match of the Day* (2005).

Possibly the strangest 'might have been' of Boucher's career is a job offer he described to members of the Edinburgh *Doctor Who* Local Group in the late 1990s. According to Boucher, at one point during the early 1980s he was approached by Paul McCartney to write a feature film about the *Daily Express* cartoon character Rupert the Bear. Boucher recalled the secretary at McCartney's office tactfully removing his sheepskin coat prior to his audience with the ardently vegetarian ex-Beatle, together with a subsequent request from McCartney to delete a scripted scene of Rupert eating a steak and kidney pie.

> **He was approached by Paul McCartney to write a feature film about the *Daily Express* cartoon character Rupert the Bear.**

Although the project never came to fruition (the idea was eventually produced as a short film accompanying McCartney's 1984 'Frog Chorus' single *We All Stand Together*), Boucher continued to receive Christmas cards from McCartney and his wife Linda. And among his happiest memories was his own wife, Lynda, calling him in from the garden with "Chris! It's Paul McCartney on the phone for you!"

But never mind the roads not taken. While it's a pity that we don't have even more great television to remember Boucher by, he leaves behind an impressive legacy. There'll always be another mystery for the Moon police to investigate; the crews of the *Liberator* and the *Scorpio* will forever be fighting the Federation; red-eyed robots will still be stalking the corridors of Storm Mine Four; and Leela will still be threatening to poison anyone and everyone with a janis thorn.

Chris Boucher won't be forgotten. **DWM**

A New Chapter

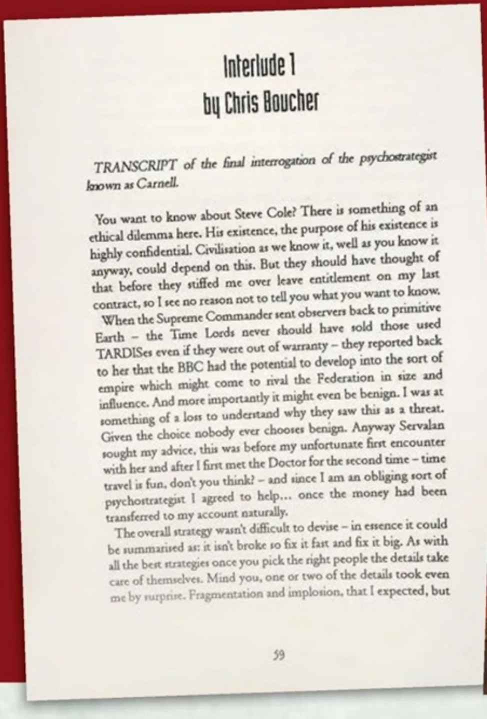
In the late 1990s, STEVE COLE was Chris Boucher's editor for BBC Books.

What a coup it was, getting Chris Boucher for the BBC Books *Doctor Who* list. A self-effacing, witty and keenly intelligent author, he seemed as pained by the process of writing prose as he was drawn to it. Producing no more than 500 words a day, he once claimed he was in the "North Ascot of Despond (a little lower down than the Slough of Despond)". Yet as soon as a book was finished, he was immediately up for work on another.

I urged him to write for the then-current Eighth Doctor, but he insisted on sticking with the Fourth Doctor and Leela. Open about his dislike for Tom Baker after the savaging his scripts received, I think Chris seized the chance to force so many more of his words into 'his' Doctor's mouth without actorly protest.

Chris knew I was a fan of his work, not only on *Who* but for script-editing and writing some of the best episodes of *Blake's 7*. So he humoured my request for his second novel to unite the two universes. *Corpse Marker*, a sequel to *The Robots of Death*, also featured psychostrategist Carnell from the *Blake's 7* episode *Weapon*. I extended my stewardship of the 'Past Doctor Adventures' in 1999 purely so I could edit *Corpse Marker*. And when I gave up the book range later that year, I was presented with a special personalised novel with chapters written by authors I'd worked with. I was very moved that Chris took the time to contribute an entry from Carnell – even if it did insinuate that I was the love child of Servalan and the BBC's Director-General. And when I finally took the freelance plunge, he was full of sound advice on how I might succeed and stay sane.

Well, I got halfway there, Chris. Cheers – raising a glass of red to you this evening.



Interlude 1
by Chris Boucher

TRANSCRIPT of the final interrogation of the psychostrategist known as Carnell.

You want to know about Steve Cole? There is something of an ethical dilemma here. His existence, the purpose of his existence is highly confidential. Civilisation as we know it, well as you know it anyway, could depend on this. But they should have thought of that before they stiffed me over leave entitlement on my last contract, so I see no reason not to tell you what you want to know.

When the Supreme Commander sent observers back to primitive Earth – the Time Lords never should have sold those used TARDISes even if they were out of warranty – they reported back to her that the BBC had the potential to develop into the sort of empire which might come to rival the Federation in size and influence. And more importantly it might even be benign. I was at something of a loss to understand why they saw this as a threat. Given the choice nobody ever chooses benign. Anyway Servalan sought my advice, this was before my unfortunate first encounter with her and after I first met the Doctor for the second time – time travel is fun, don't you think? – and since I am an obliging sort of psychostrategist I agreed to help... once the money had been transferred to my account naturally.

The overall strategy wasn't difficult to devise – in essence it could be summarised as: it isn't broke so fix it fast and fix it big. As with all the best strategies once you pick the right people the details take care of themselves. Mind you, one or two of the details took even me by surprise. Fragmentation and implosion, that I expected, but

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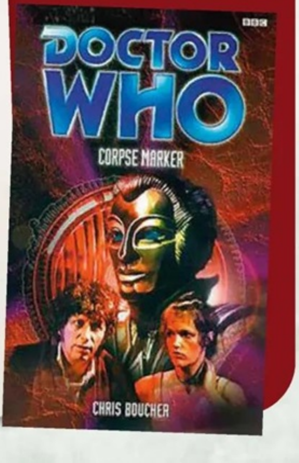
Bottom left: Boucher contributed a chapter to Steve Cole's farewell gift – a personalised novel.



Bottom right: *Corpse Marker* (1999) returned the Doctor and Leela to the world of *The Robots of Death*.

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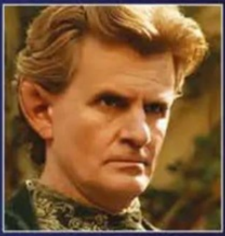
CHARLES EDWARDS
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Sea Base 4B

Art student **MIKE NICHOLSON** attended the *Warriors of the Deep* recording in a unique capacity – making pencil sketches of the proceedings! **DAVID RICHARDSON** talks to some of those who were present on the floor of Sea Base 4...

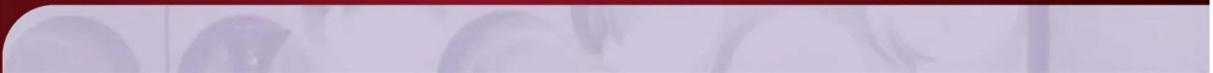
In 1983 Mike Nicholson was a student at St Martin's School of Art, and as part of his course was assigned to observe and draw 'an interesting professional' in the workplace. As a long-time follower of *Doctor Who*, Mike set his sights on the programme's then-producer, John Nathan-Turner, who graciously acceded to his request. Mike was invited to the production office in May 1983, where he sketched the producer in pencils and oil pastel on paper.

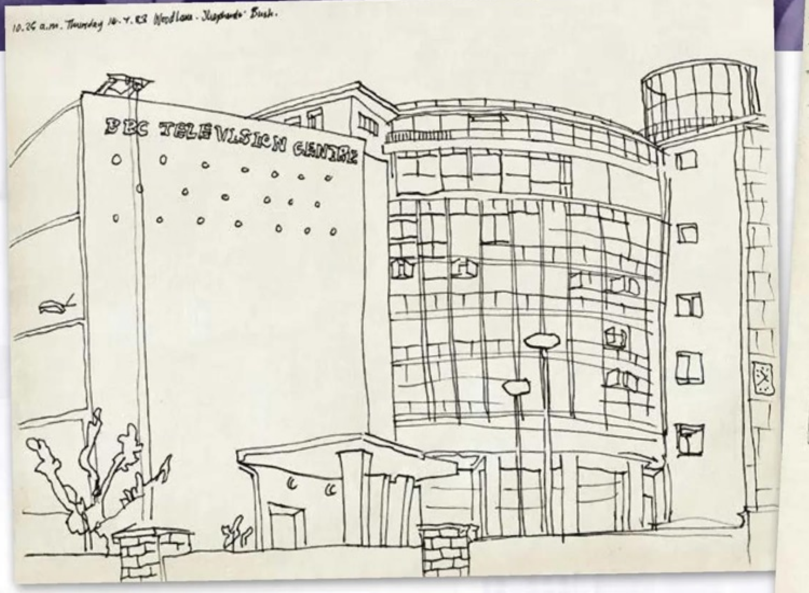
DOCTOR WHO
WARRIORS OF THE DEEP

"I tried to blend into the background as he went about his business," says Mike. "He was taking and making innumerable calls, talking the babble of telly, calling for cups of coffee, and smoking many, *many* cigarettes. It's a curious thing to try to create interesting images from someone sat at an office desk, TV producer or not."

At the end of the session Mike asked if he might extend the project to drawing a *Doctor Who* studio recording. To his surprise, it was suggested he visit the upcoming camera rehearsals of the Season 21 opener, *Warriors of the Deep*.

So, on Thursday 14 July 1983, Mike arrived in Studio 6 at Television Centre, and set about capturing the behind-the-scenes world of Sea Base 4.

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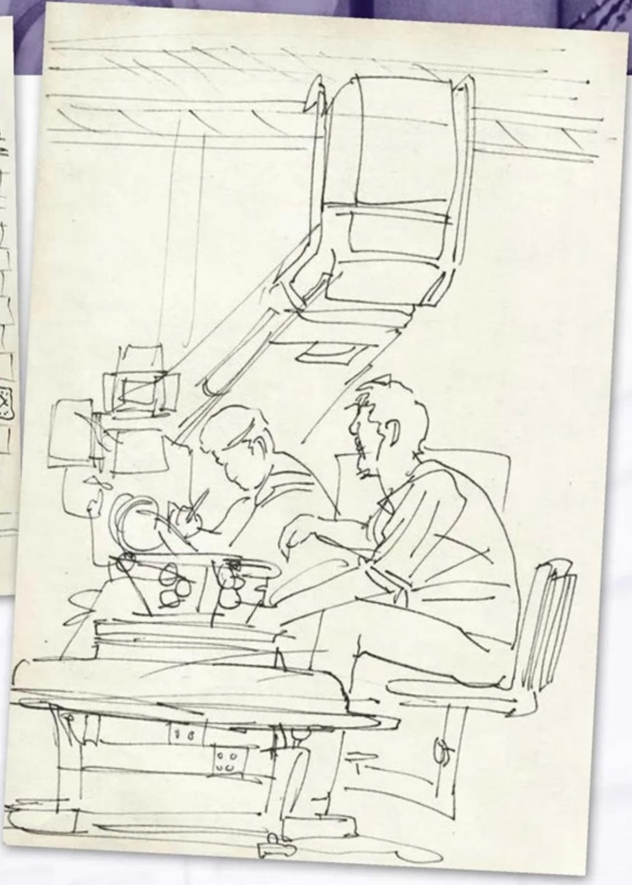


“ONCE YOU GET BEYOND A STARRY FIRST IMPRESSION, THE SPACE IS ACTUALLY CRAMMED AND CHAOTIC JUST OFF-CAMERA.” MIKE NICHOLSON

“In the studio it looked very convincing and impressive,” he recalls. “It was huge and created a world. As my drawings show, once you get beyond a starry first impression, the space is actually crammed and chaotic just off-camera. Full of invisible lines the crew know not to cross and visitors need to be mindful of. Smoke and mirrors, and plywood and gaffer tape.”

In script form, *Warriors of the Deep* had it all: a tense ‘base under siege’ story in which the Fifth Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough (Mark Strickson) battled the Silurians and Sea Devils. It was also a thriller about a futuristic cold war, with a strong ensemble cast including some of the most respected names in the business. Yet in the journey from page to screen some of its considerable attributes were whittled down.

Mike was drawing two key sequences as they were rehearsed in front of him: the Doctor’s first meeting with Commander Vorshak (Tom Adams), and the scene from Part Four in which the Doctor pleads with Silurian leader Icthar (Norman Comer) to cease hostilities. “Peter Davison was avoiding wearing what must have been an enormously hot radiation suit until the cameras rolled,” recalls Mike. “He was actually sporting a cricket-related ‘Up the Aussies’ T-shirt. I also bumped into [visual effects designer] Mat Irvine. ‘How are you?’ I asked him. ‘Harassed!’ said he, scuttling off.”

Although Mike can’t have been fully aware of it at the time, this was a production in crisis. Prime Minister Margaret Thatcher’s →

Opposite page above: The Doctor (Peter Davison) confronts the Silurian leader Icthar (Norman Comer) in *Warriors of the Deep* (1984).

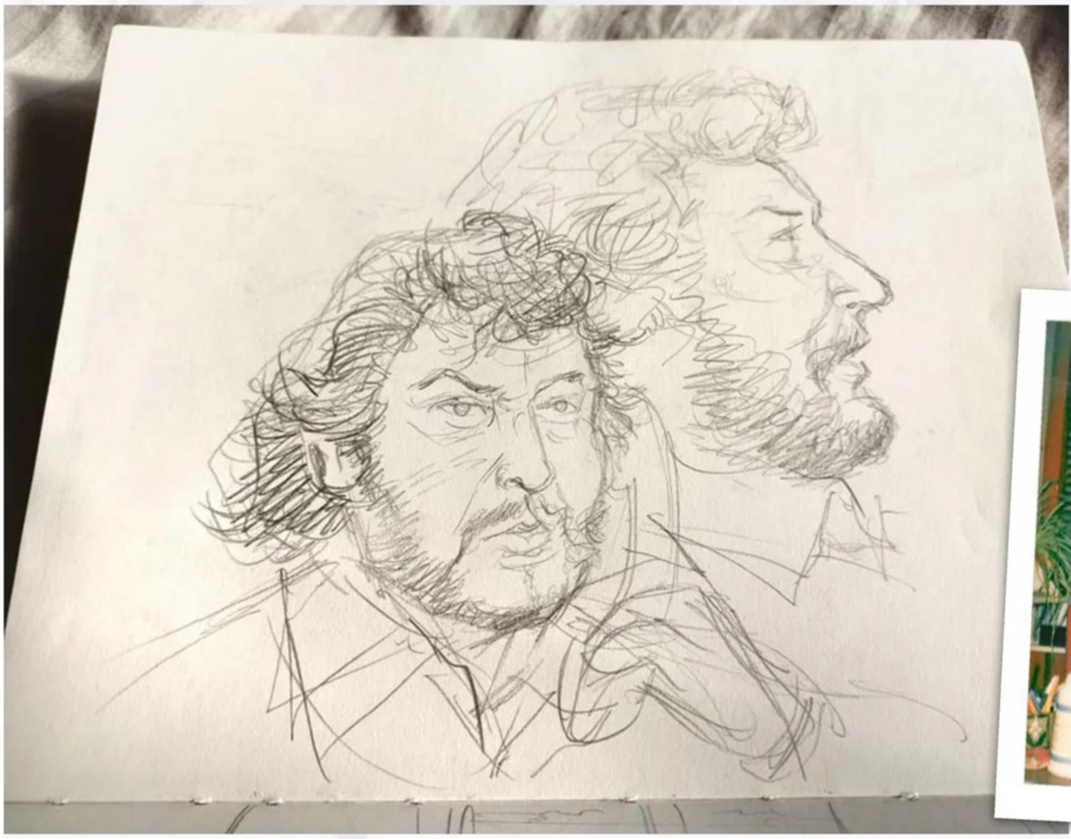
Opposite page below inset: Mike Nicholson has vivid memories of visiting *Doctor Who*’s world of “smoke and mirrors”.

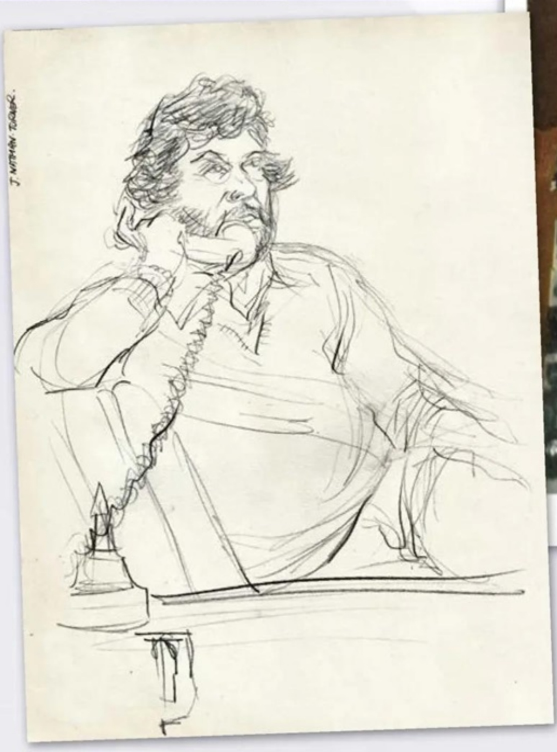
Above: Mike’s sketches of BBC Television Centre, and of crew members at work in 1983.

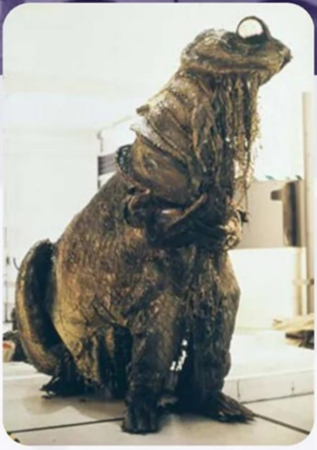
Below left: Mike’s portraits of producer John Nathan-Turner.

Below right: A Polaroid of John Nathan-Turner in his office.

Photo © Mike Nicholson.




J. NATHAN-TURNER.



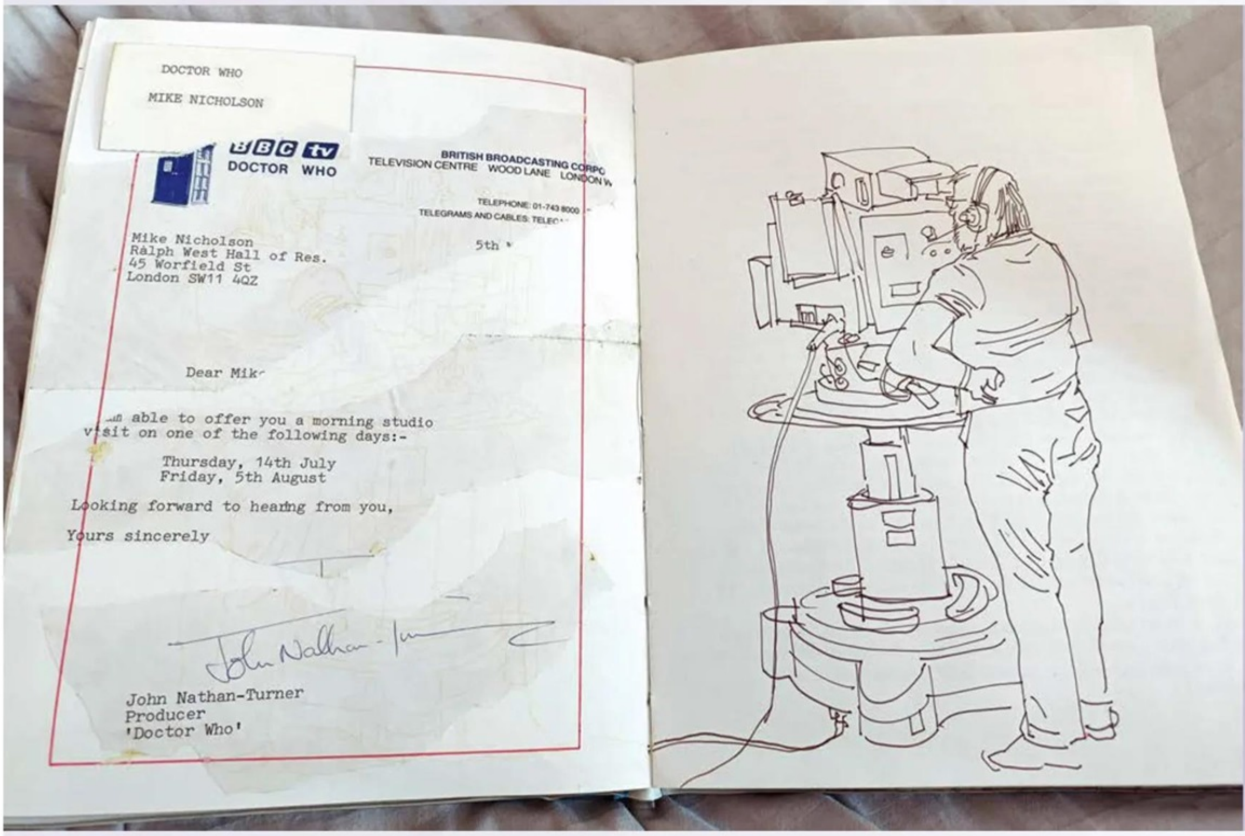
→ decision to call a General Election in June 1983 had a major impact on studio availability, as the BBC focused its resources on political coverage. This would create scheduling problems for drama, comedy and light entertainment programmes, meaning that *Warriors of the Deep* had to enter studio earlier than originally planned, its first sessions taking place on 23 and 24 June.

"I recall we lost three weeks," says Mat Irvine. "It didn't help that I'd been delayed in Scotland on another job and so started late anyway. I did say they'd have to shove the production back, but that wasn't well received, and we had to work to this reduced schedule."

Tara Ward, who was making her *Doctor Who* debut playing Lieutenant Preston, remembers that the rehearsals at North Acton were "a lovely and relaxed affair – often Peter Davison had us in stitches." But the mood shifted considerably once the cast moved into the studio. "We were under enormous time pressure," says Tara. "Sets, costumes and the infamous monster, the Myrka, were not ready."

The Sea Devils' amphibious attack beast was originally described in Johnny Byrne's script as "About seven foot high, vaguely man shaped, its face part fish, part beast. Its appearance is as grotesque as possible." The creature morphed several times during rewrites and planning meetings, until it became clear that the production's reach was exceeding its grasp. Despite the very best efforts of the Visual Effects Department, the deadline was unrealistic and the eventual creature far from satisfactory.

Author David J Howe was watching from the studio's viewing gallery as the Myrka made its entrance.



DOCTOR WHO

MIKE NICHOLSON

BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPO
TELEVISION CENTRE WOOD LANE LONDON W

TELEPHONE: 01-743 8000
TELEGRAMS AND CABLES: TELEC

Mike Nicholson
Ralph West Hall of Res.
45 Worfield St
London SW11 4QZ

5th

Dear Mik

am able to offer you a morning studio visit on one of the following days:-

Thursday, 14th July
Friday, 5th August

Looking forward to hearing from you,

Yours sincerely

John Nathan-Turner

John Nathan-Turner
Producer
'Doctor Who'

Top left: Another of Mike's sketches of John Nathan-Turner.

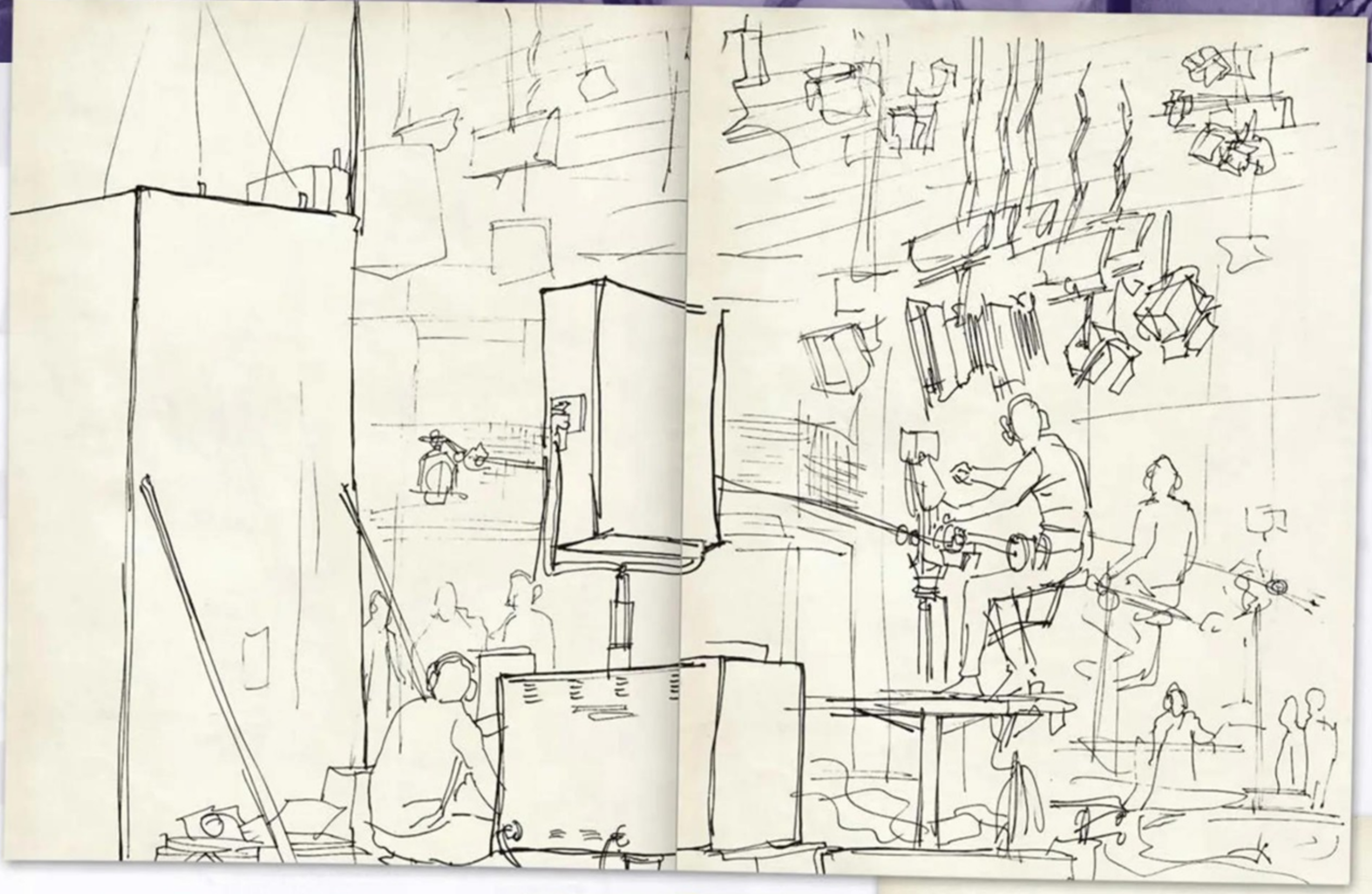
Top centre: Mike took Polaroids of JNT as reference for his sketches. Photo © Mike Nicholson.

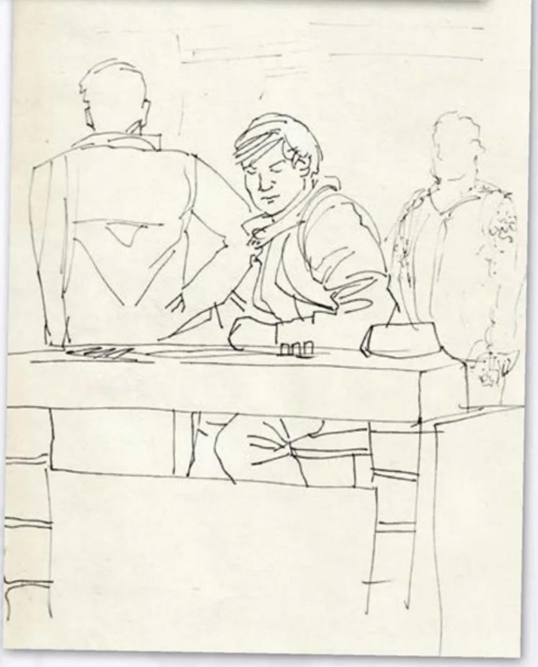
Top right: The Myrka proved a difficult monster to realise.

Above left: Visual effects designer Mat Irvine (right) and his team get the Myrka ready for recording.

Above right: Tara Ward, who played Preston in *Warriors of the Deep*, recalls a challenging production. Photo © Moya O'Shea.

Left: A letter from John Nathan-Turner inviting Mike to the studio, alongside one of Mike's sketches of a cameraman.





“THE SILURIANS AND SEA DEVILS WERE BURNING UP INSIDE THEIR SUITS.”

TARA WARD

“I remember seeing Mat Irvine touching up the Myrka costume with green paint just before it was used,” he says. “Everything was so brightly lit that it was fairly obvious the creature wasn’t going to stand up to any serious scrutiny. It just looked awful, and I doubted that a splash of paint could fix that.” Tara adds: “The still-wet Myrka was leaving a lot of green paint in its wake, and the two operators had been given no time to rehearse, so its movements were unwieldy and unpredictable.”

By the time of Mike’s studio visit on 14 July, the production team were still attempting to stay on top of the difficult schedule. Mike recalls that London was in a heatwave, and the blistering temperature permeated the studio atmosphere. “Because of the heat everyone was uncomfortable and tetchy. There was a sense of ticking clocks and fragile tempers. During rehearsals, the Silurians all lacked their heads. I noted, ‘The Silurians and Sea Devils are really big sweating actors.’”

“I was sweltering inside my rubbery jumpsuit but it was toughest on the Silurians and Sea Devils,” says Tara. “They were burning up and feeling faint from a lack of oxygen inside their suits. We kept pulling off their heads and giving them bottles of water.”

It’s been said that director Pennant Roberts, running out of time, was forced to shoot some scenes in just one take, without the luxury of ironing out production errors. “For the scenes where Maddox is in the Synch device, Mat was crouched down, operating it from behind – clearly in view in some of the shots!” says David. “There’s still a shot in Part One where you can see Mat move behind the device as Maddox is moved out of it.”

Recording ended on Friday 15 July – and Gareth Pugh, winner of a Target Books competition, was in attendance.

“It was mid-morning and they weren’t filming as such,” says Gareth. “The crew were setting up props in the Storage Area set, and everyone except Mark Strickson was in civvies. I recall seeing JNT walking past, being spoken to quite earnestly by someone. He looked pretty stony-faced, but whether that was to do with production issues I don’t know.”

Having come in at the end of a troubled shoot, Gareth’s main memory of the day is a happy one. “I distinctly remember Janet Fielding dropped a prop and it broke. Mark Strickson laughed a lot and Peter Davison did a long, slow, sarcastic hand-clap. The repartee you hear in the Big Finish ‘making ofs’ and in *Behind the Sofa* features on the Blu-ray *Collection* discs was very much established even then!” **DWM**

Top and above right: More of Mike’s sketches – showing the camera crew at work, and cast members during rehearsals, including a Silurian actor without his head mask (right).

Above left: A Sea Devil lies defeated on the studio floor.

Left inset: Gareth Pugh was also lucky enough to visit the set of *Warriors of the Deep*, after winning a Target Books competition.

Sympathy for the Sea Devil

Jo Jones and two young explorers discover a Sea Devil nest in a freezing cave system... beneath Bristol city centre? **BOB FISCHER** investigates the touching new trailer for the Season 9 Blu-ray.

“I never complain, I like the cold!” insists Katy Manning. “I’m a winter woman who likes snuggling, cuddling and putting scarves on. So I was happy. At least I wasn’t wearing a mini-skirt. And they didn’t have to pour boiling water over my boots to unstick my feet from the ice.”

It’s an exchange that gives a perfect glimpse into Katy’s character. Indomitable and hilarious, she’s discussing the filming of the decidedly chilly-looking new trailer for the forthcoming Season 9 Blu-ray deep inside Bristol’s Redcliffe Caves – previously the haunt of the Ice Warriors in *Empress of Mars* (2017).

The former companion to Jon Pertwee’s elegant Third Doctor, Jo is a character whose story continues to expand in the most inspiring fashion. In *The Green Death* (1973), she left the TARDIS to marry Welsh eco-warrior Cliff Jones (played by Katy’s then real-life fiancé, Stewart Bevan). Then, in 2010, she returned in the spin-off show *The Sarah Jane Adventures*. Still married to Cliff, Jo Jones had become a mother of seven and grandmother to 12, enjoying life with her husband as a pair of globetrotting environmental activists.

Since then, Jo and Cliff’s on-screen lives have continued in trailers for the ongoing *Doctor Who* Blu-ray sets. For the 2019 Season 10 release, Katy and Stewart were reunited to battle *The Green Death*’s giant maggots one more time. In 2020, they were back promoting Season 8, with their suburban home besieged by Autons. The trailers were funny and touching, and a clear testament to the longstanding affection between the two.

“The first trailer I did with Stewart felt so right,” says Katy. “And the one with the Autons had our twin grandchildren saving the world! So there was humour but also a lot of love. Jo and Cliff were married for so long, and it was marvellous that we got to see one of the Doctor’s companions having this wonderful relationship in her life.”

Defenders of the Earth, the new Season 9 trailer, sees the return of Jo, this time intent on defending a colony of Sea Devils threatened by the effects of climate change on a remote British coastline. In a hidden cave, she encounters Kat and Alex, a young couple whose unlikely subterranean date has been disturbed by an angry Sea Devil protecting its helpless, saucer-eyed baby. But this time, Jo is alone. Sadly, Stewart Bevan died in February 2022, and Cliff – we learn – has also passed away. The trailer acts as a moving tribute to both actor and character.

“This is Katy’s last season to be released on Blu-ray, and I wanted to do something special for her,” says writer and director Pete McTighe. “But in the light of what happened, I wanted to do it for Stewart as well. Their two characters are so inextricably linked, and I wanted to honour that relationship. It was really special to write and direct for Jo and Cliff in the Season 8 trailer, where we saw them living together for the first time. And I wanted to show that Jo’s story continues, despite the tragedy in her life. Jo has a special place in my heart, and bringing Katy back is always →

“This is Katy’s last season to be released on Blu-ray, and I wanted to do something special for her.” PETE McTIGHE

Opposite page: Kat (Julia Haworth), Jo (Katy Manning) and Alex (Izzy Palmer) find some curious eggs in *Defenders of the Earth* (2023), the trailer for *Doctor Who: The Collection – Season 9*.

Top left: Director Pete McTighe (right) and crew filming the trailer on the beach.

Top right: Pete directs the Sea Devil (Hal Townsend) in Redcliffe Caves.
Photo © Phil Robinson.

Left: Cliff (Stewart Bevan) and his wife, Jo, in *Return of the Autons* (2021), the trailer for *Doctor Who: The Collection – Season 8*.

Below: Recording the scene in which Jo explores the caves.

“If you’re dressed as a Sea Devil at the seaside, there’s no way you can’t actually go into the sea.”
HAL TOWNSEND

Above left: The hatchling emerges from its egg.

Above right: Julia, Katy and Izzy with the Sea Devil egg.

Right: Sculptor Hal Townsend played the Sea Devil.
Photo © Phil Robinson.

→ a joy. She loves making these short films, and this one was obviously really emotional for her – but she threw herself into it. And she’s still got that daffy lovableness! I love the moment when Kat and Alex first meet her, and their reaction is basically: ‘Who is this crazy woman?’ Well, it’s Jo. And she’s brilliant.”

Kat and Alex are played by young actors Julia Haworth and Izzy Palmer.

“We’ve known each other since we were 12,” explains Julia. “We both went to the Sylvia Young Theatre School. I got an audition for the trailer in November, but I didn’t hear back for a few weeks. Then I got a text from Izzy saying, ‘Check your emails!’ When I opened it, it said: ‘We’d like to cast Julia Haworth and Izzy Palmer...’ And I couldn’t believe it.”

“I think we’re seeing Kat and Alex’s second date,” says Izzy. “I’m Alex, and she’s a bit more into hiking and outdoor adventures. Whereas Kat has made out she’s interested in nature to impress me... but she’s really not.”

Both actors are bursting with praise for their co-star. “What a dream!” says Julia. “Katy is an icon. I’ve never met anyone so charismatic in my life. We sat with her on the train, asking her loads of questions. Obviously, this trailer is about the climate crisis, and she was telling us how she makes her own clothes!”

“And she’s incredible at impressions,” adds Izzy. “The baby Sea Devil was adorable, and Katy kept making baby noises whenever it was there. I honestly thought there was a real baby in the cave...”

The admiration is entirely mutual. “I felt like a grandmother to these two gorgeous girls,” says Katy. “It gives me such joy to see the talent and enthusiasm of young actors, coming into a business I’ve enjoyed for 55 years. I wanted to hug them all day! And I think that shows on screen. If you can find that bond – just like Jon and I found – then it’s extra special.”

And all three agree that Pete McTighe’s script continues a fine *Doctor Who* tradition of incorporating forward-looking

social attitudes into the show's rich tapestry of shocks and scares. "We need to take care of this planet and start working *with* nature," says Katy. "So a trailer that embraces these issues is something I'm proud to have been part of."

"It also makes me so happy that we get to represent the LGBT community," adds Izzy. "It's so good that big high-profile shows and movies can use their platform to do that."

All this and monsters, too. While the baby Sea Devil was a puppet created by stalwart *Doctor Who* model-maker Mike Tucker, the full-size version was the work of sculptor Phil Robinson. "I'd made an earlier Sea Devil costume to wear at conventions," he explains. "Pete McTighe asked if he could use it for the trailer, but I didn't think it was authentic enough and wanted to build a new one. That took about two weeks, and I think I got something pretty close to the 1970s Sea Devils. I even made the eyes the same way – painted from the inside, with the pupil left clear. That dead, fish-eye look..."

Given all this care and attention, it's not surprising that Phil dashed to a snow-bound Bristol to watch the trailer being filmed. "I wanted to make sure the Sea Devil looked right," he says. "So I was there when Hal – who was inside it – waded out into the sea. And I thought, 'Oh God... Someone is going to have to clean that up.' It looked great, but the costume absolutely stank."

"That was incredible!" laughs the man himself – fellow sculptor Hal Townsend. "It was freezing cold, and I had to go into the sea with my shoes off because I hadn't brought any spares. So I was barefoot in the sea, in below zero temperatures, and they had to rush heat-packs to my feet when I came out because I couldn't feel them at all. But if you're dressed as a Sea Devil at the seaside, there's no way you can't actually go into the sea. I had to do it for the love of the show. And afterwards I got a nice cuddle in my costume from Katy, which made it all worthwhile."

Pete McTighe's most recent Blu-ray trailers have been infused with wistfulness, catching up with companions unseen on TV for decades and leaving many fans with decidedly damp eyes. But the conclusion to this new film is supremely moving. As flakes of snow fall on a windswept beach, Jo talks openly about the loss of Cliff, and the impact he had on her life.

"I think the melancholy is a natural part of these characters' arcs," says Pete. "Obviously they miss travelling with the Doctor. But for me, it's important to have an upswing in their stories, too. Their lives are ongoing, and they're doing great things. This trailer is possibly the most melancholy so far, but there's still a positive ending. Jo is off, saving the world. The message of hope that's intertwined throughout *Doctor Who* is very much a part of these trailers."

For Katy Manning, it's clear the experience was profoundly touching. "This trailer was so special because I had to talk about Cliff," she says. "And when you're doing something like that, you have to take that emotion and use it. You don't want to be wailing, but you take the sadness and the loss and you work with it. But the moment I stopped, I was just flooded with tears. Pete put his arms around me and I said, 'I'm so sorry...' As soon as the camera stopped rolling, it all came out.

"This trailer is an homage to Stewart. That means a lot, and I hope it comes across to the whole *Doctor Who* world and family. I'm so proud to be a part of these things, and we want to give the fans everything we can give them. They're the best fans in the world, ever." **DWM**

Hatch of the Day

Visual effects designer MIKE TUCKER explains how he created a Sea Devil hatchling for *Defenders of the Earth*.

Ever since we were introduced to 'Jovanka Airlines' in 2018, release announcement trailers have become a key part of the build-up to the various *Doctor Who* Blu-ray collections. As the ambition and sophistication of these mini-adventures grew, they struck me as something that would be great fun to work on. So I was delighted to be contacted by producer Russell Minton in November of last year, asking if I would like to be involved in the Season 9 trailer.

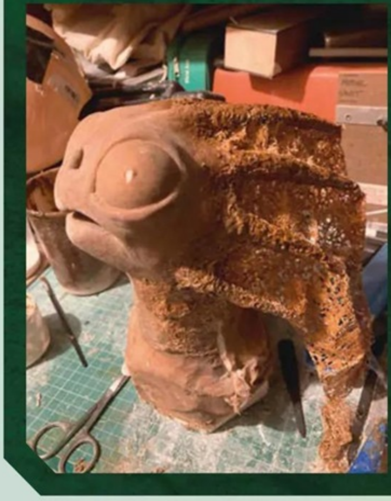
Director Pete McTighe outlined his story idea – cavers stumbling across a Sea Devil nest – and pointed out that he'd managed to secure a screen-accurate Sea Devil costume. He was aware, however, that the eggs and baby Sea Devil would need to be specially built.

Fortunately, Pete and I were on the same page where the look of the young Sea Devil was concerned, both of us citing the 'baby Yoda' character from *The Mandolorian* as our main point of reference.

It was agreed, therefore, that I would make a hand puppet and four eggs, one of which would crack open on cue.

As with other restoration projects I've been involved with over the years, I was keen to construct the puppet employing the same techniques John Friedlander used to make the original Sea Devil masks. So, while the face was sculpted, the fins on the back of the head were made using 'direct build' techniques. My desire for accuracy was aided by the fact that I still had a small piece of the original mesh used on the masks back in 1972.

My initial thought was to construct the eggs from wax, so that we could achieve a hatching effect similar to the birth of the Chimeron baby in 1987's *Delta and the Bannermen*. However, time pressures prompted me to build the eggs from fibreglass, textured in a manner reminiscent of the bio-mechanical 'eye' of Axos from *The Claws of Axos* (1971), to further reinforce the Pertwee aesthetic.



Top left: The sculpt of the Sea Devil head. Photo © Phil Robinson.

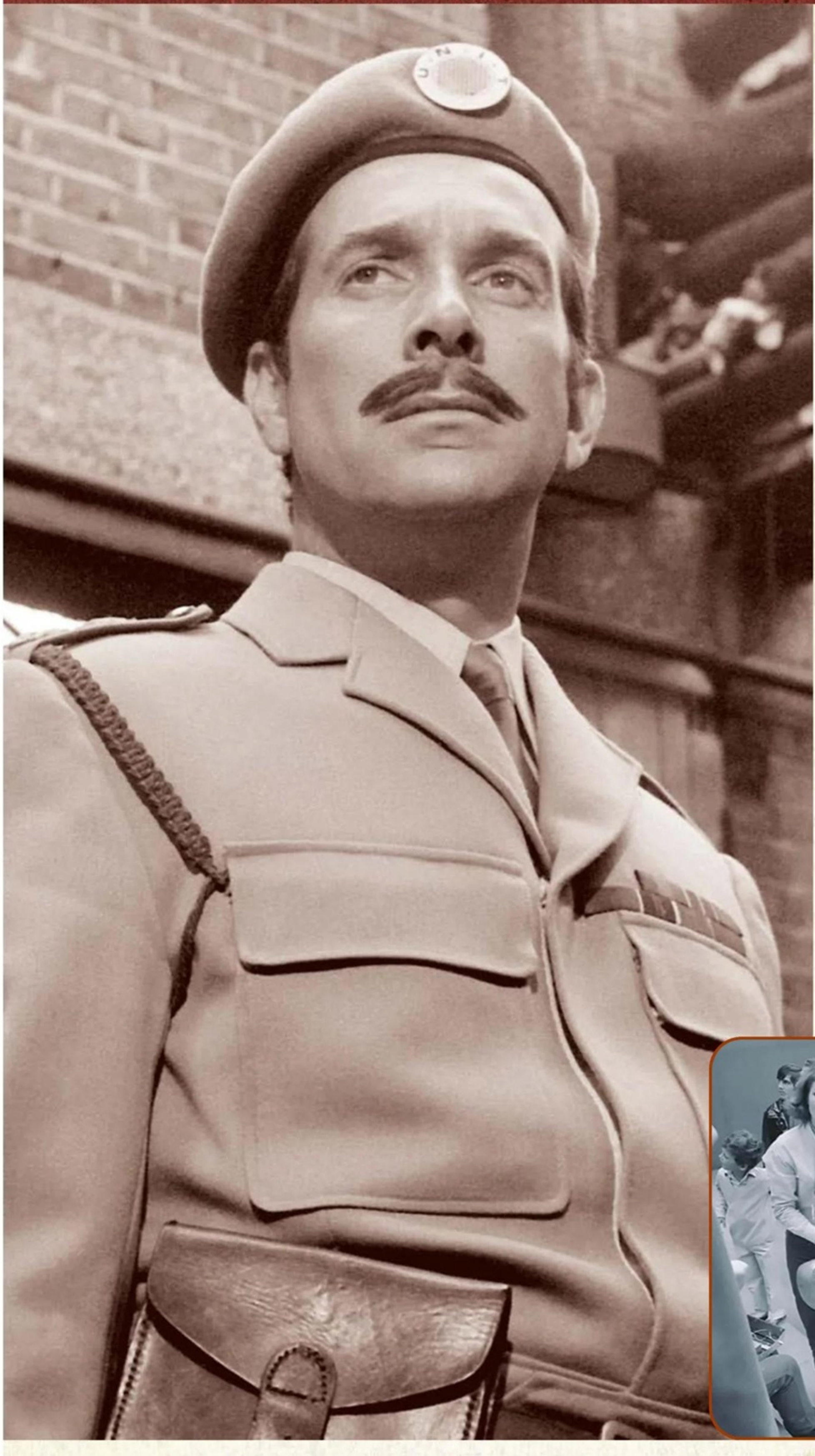
Top right: The Sea Devil egg. Photo © Mike Tucker.

Above left: The hatchling model under construction. Photo © Mike Tucker.

Above right: The finished model. Photo © Mike Tucker.

60 Objects, 60 Years

1968 to 1972: UNIT Beret to Sonic Screwdriver



JAMIE LENMAN catalogues one *Doctor Who* object for every year of the show's existence – including historical props, desirable collectables, personal mementos and more...

1968

UNIT beret and badge

Despite functioning in much the same way, and despite being led by the same man, the group of soldiers encountered by the Doctor in 1968's *The Web of Fear* was not UNIT. The organisation originally known as the United Nations Intelligence Taskforce made its official debut several months later in *The Invasion,* an eight-part Cybermen epic that served as a test-run for how *Doctor Who* might look if it was constrained to Earth in the then-present.

The most striking visual signifier of UNIT's emergence (and indeed his own promotion from Colonel to Brigadier) was Alistair Gordon Lethbridge-Stewart's swapping of his Glengarry cap for a smart new sand-coloured beret, adorned with the UNIT emblem. Speaking to David J Howe and Stephen James Walker in their book *Talkback: The Sixties*, costume designer Bobi Bartlett remembered, "When I came to design the UNIT uniform, I tried to keep in mind the fact that it was for an organisation that was supposed to be an international taskforce under the command of the United Nations. It had to have an international

look about it, and not resemble too closely the established uniform of any particular country. It also had to be very up-to-date and maintain the traditional macho, masculine image of the military."

Bartlett had a keen interest in history and had undertaken significant research in preparation for the job, meaning that even the fabric colour was carefully chosen. The 'beige beret', as it's officially designated by the Special Air Service, is used around the world to denote distinct factions of the army which undertake specialised assignments. If UNIT really was a secret paramilitary organisation, then it was exactly the kind of thing its recruits would wear. Indeed, members of the SAS still wear the beige beret in order to distinguish themselves from other regiments.

> **"I tried to keep in mind the fact that it was for an organisation that was supposed to be an international taskforce."** **BOBI BARTLETT**

But it wouldn't have been complete without a badge bearing one or two specific details, and it fell to Bartlett to design this too. "I based this around a grid of lines within a circle, which was supposed to symbolise the world under the protection of the United Nations," she recalled. "It was quite a simple idea but read very well from a distance on television."

Although UNIT had evidently phased out both the beret and the logo by the time of its appearance in 1989's *Battlefield*, Bartlett's design still adorns countless items of *Who* merchandise to this day, from phone cases to T-shirts, and it's on the beige berets of no less than six of Character Options' action figures. Even so, there can be no greater testament to the thought and care that Bartlett put into her work than the compliments she received from the real-life army men drafted in to play UNIT personnel throughout *The Invasion*, who said that they'd never had such comfortable, masculine-looking uniforms, which were genuinely modern but reflected military tradition too. "It wasn't just the actors who were saying this," Bartlett told Howe and Walker, "but the ordinary soldiers and officers who had to wear uniforms on a day-to-day basis and who really knew what they were talking about. So that was great."

1969

The Space Pirates audio reel

In 1969, union stipulations severely limited the amount of repeats that could be shown on television – and with the first domestic video recorder still two years away from becoming reality, there was no way for fans of *Doctor Who* to relive its weekly episodes. (Unless, that is, a major world event had caused people to miss the initial broadcast, such as prompted the BBC's repeat of 1963's *An Unearthly Child* – or if the Doctor felt the need to mentally transmit his own memories onto the TARDIS scanner, as with the previous year's uniquely in-continuity repeat of 1967's *The Evil of the Daleks.*) For a number of intrepid people across the globe, this thought was absolutely unbearable, so they took to making their own recordings of *Doctor Who* – straight from the television onto reel-to-reel tape machines, via microphones (or sometimes a direct connection to the back of the set).

BASF
Magnetophonband
BASF
DREIFACHSPIELBAND
1080 m
3600 feet
TRIPLE PLAY TAPE
Typ PES 18

In this way, these pioneers were able to experience the sounds (if not the sights) of their favourite episodes as and when they liked, over and over again. Inevitably, copies were made and passed on, and copies were made from these copies until some were barely intelligible. But even in this they fared better than many of the original episodes, which were wiped en masse as part of the BBC's general policy of recycling expensive videotape. Such a fate befell all but the second episode of 1969's *The Space Pirates,* the remaining five of which weren't even photographed by the legendary John Cura for his invaluable series of 'telesnaps'. Thus, the only way we can experience those episodes is by listening to this singular recording.

Made by an anonymous fan (or fans), we do know that it comes from Australia, judging from the accents of various continuity announcers. It's this tape that forms the basis of BBC Audio's 2003 CD with linking narration from original actor Frazer Hines, which is thus far the only commercial release of the story as transmitted. Except, that is, for the extant second episode and a number of short film trims from the first, which are available on 2004's *Lost in Time* DVD set.

The Space Pirates doesn't enjoy a particularly stellar reputation, perhaps compounded by the fact that it stands in the shadow of the →

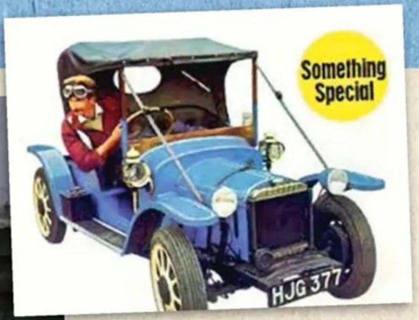
Opposite page left: Brigadier Lethbridge-Stewart (Nicholas Courtney) wearing his UNIT beret in *The Invasion* (1968).

Opposite page inset: Costume designer Bobi Bartlett on location for *The Invasion*.

Top left: John Breslin (as Captain Munro) and Nicholas Courtney rehearse a scene for *Spearhead from Space* (1970).

Top right: A 1960s BASF tape reel and box.

Left: Dervish (Brian Peck) and Caven (Dudley Foster) in *The Space Pirates* (1969).



Right: The Doctor (Jon Pertwee) parks Bessie in *Doctor Who and the Silurians* (1970).

Far right: An advert for one of Siva Engineering's kit cars.

Below: A Corgi Bessie toy was included with the 2003 Special Edition Gift Set release of *The Three Doctors* (1972-73).

Bottom left: Corgi's 2003 die-cast model of Bessie was also issued with the Fourth Doctor at the wheel.

Bottom right: A rear view of the actual car. Photo © Marcus Hearn.

→ next adventure – the Second Doctor's farewell story, *The War Games*. It's notable, however, for two things. The first is that it was the earliest story on which future producer John Nathan-Turner worked (as a floor assistant), and the second is that it's the last *Doctor Who* story not held in its entirety in the BBC's archives, with Episode Six holding the dubious honour of being the very final missing episode.

Regardless of their contents' pedigree, the recordings themselves are to be cherished, illicit though they may be – and here lies the most interesting wrinkle of all. Because the common term for the act of duplicating copyrighted material is 'piracy'. Whether they knew it or not, those anonymous Australians who recorded *The Space Pirates* ultimately became pirates themselves...

1970

Bessie

If you tuned into *Doctor Who* in 1970, you'd be forgiven for thinking that there'd been some huge mistake, either in the *Radio Times* listings or through your television receiver. The full-colour extravaganza on screen bore almost no resemblance to the monochrome presentation from 1969: the main character was a completely different person, none of the regular cast were present, and even the TARDIS was absent (at least as far as its narrative function was concerned).

Of course, the Doctor still travelled through space, just not quite as far as he used to. Instead of tripping off to Dulkis or Dido, he spent the early part of the decade pinging between UNIT HQ and various parts of rural England. To do this he would need a more everyday mode of transport – but what sort of car would a dashing, action-loving space alien drive, exactly? Some kind of streamlined silver rocket, halfway between a hovercraft and an aeroplane? Let's not be silly.

No, no. The character of the Doctor at this point was fundamentally Edwardian in dress and, arguably, attitude. It made sense, then, that he would command a period vehicle, further underscoring his inherent anachronism. After cleverly seeding the idea in his debut serial, the Third Doctor was duly presented with his very own vintage runabout in *Doctor Who and the Silurians*. But Bessie, as we would come to know 'her', is not an Edwardian car. She's in fact a 1954 Ford Popular 103E, fitted with a fibreglass replica of a classic 'tourer' body, available in kit form from Siva Engineering between 1969 and the mid-1970s. Siva also offered a two-seater version of this kit to be fitted to smaller Fords, for motorists hankering after a true 'roadster' – a term often applied to Bessie, but more properly denoting a two-seated vehicle.

Bessie proved so popular that she outlasted Jon Pertwee's tenure, and could be seen being driven by the Fourth Doctor in 1974-75's *Robot,* and then by the Seventh Doctor in 1989's *Battlefield,* making time for sundry reunions with Pertwee in 1983's *The Five Doctors*, 1993's *Dimensions in Time* and even 2013's *The Name of the Doctor* (via archive footage from 1983). For its 1989 outing, the car's meta-textual 'WHO 1' licence plate was updated to read 'WHO 7', which is a trifle

Bessie Mates

DOCTOR WHO
THE THREE DOCTORS
BBC
DVD

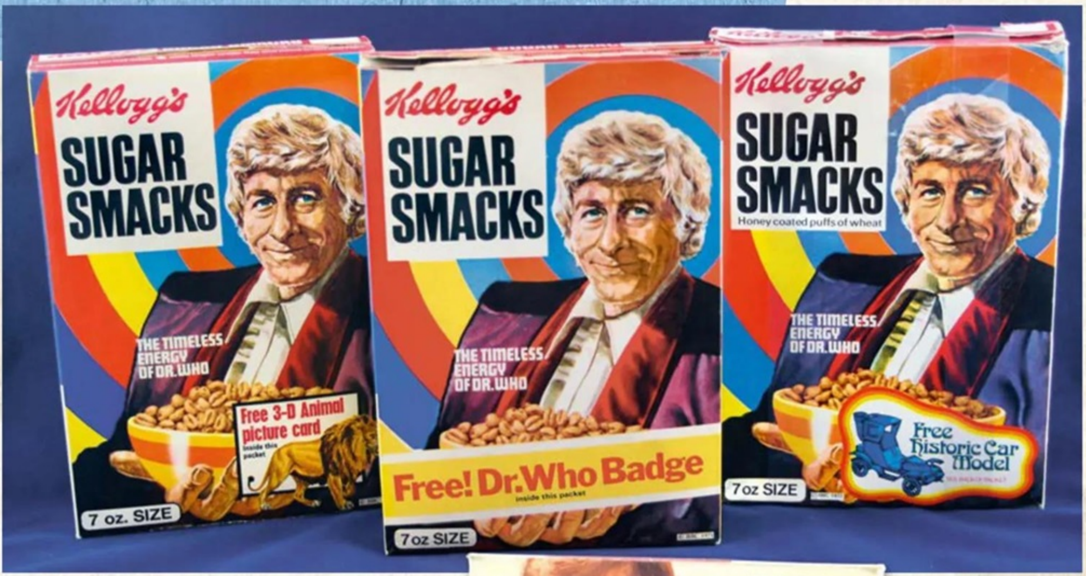
It's a familiar conundrum – you've seen an amazing car on the telly and you want to drive it yourself, but sadly you're only eight years old. Well hey, at least you can play with the toy, right? *Wrong*.

While 1970s fans of *Batman* and *Thunderbirds* could happily push metal miniatures of their heroes' various vehicles across their living-room carpets, *Doctor Who* fans would have to wait until their favourite show had been off the air for 14 years to get their hands on a toy Bessie, when model makers Corgi released a die-cast version in 2003.

Hopes of a tiny Third Doctor in the driver's seat were dashed, however, when it inexplicably turned up with the Fourth Doctor at the helm – and even then in his sombre 1980-81 get-up instead of his costume from *Robot*, which would have tallied slightly better with the source material.

Happily, a driverless version was produced for sale exclusively with a special DVD release of 1972-73's *The Three Doctors*, although there's an argument to be made that the 1980-81 season might actually have been a lot more fun if Bessie *had* made an appearance.

To date, the Corgi version remains the only official Bessie toy to have been produced.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SUGAR SMACKS
THE TIMELESS ENERGY OF DR.WHO
Free 3-D Animal picture card inside this packet
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Free! Dr.Who Badge
inside this packet
7 oz SIZE
Honey coated puffs of wheat
Free Historic Car Model
7 oz SIZE

Left: Variants of the Sugar Smacks cereal boxes featuring the Third Doctor.

Below left: All six *Doctor Who* badges were displayed on the back of the relevant Sugar Smacks box.

Bottom left inset: The badge depicting the Master.

Bottom centre and right: How the assembled card Bessie and Third Doctor would look, alongside templates and instructions from an original cereal box.

Images courtesy of Christopher Hill.

confusing but still a nice touch. Back in 1970, however, the license number 'WHO 1' was – amazingly – already allocated to an existing driver, so the production team were obliged to make up a set of false plates to use during filming. Tantalisingly, Bessie's *real* licence plate reads 'MTR 5' – which does rather point towards her previous owner having been the Doctor's greatest nemesis…

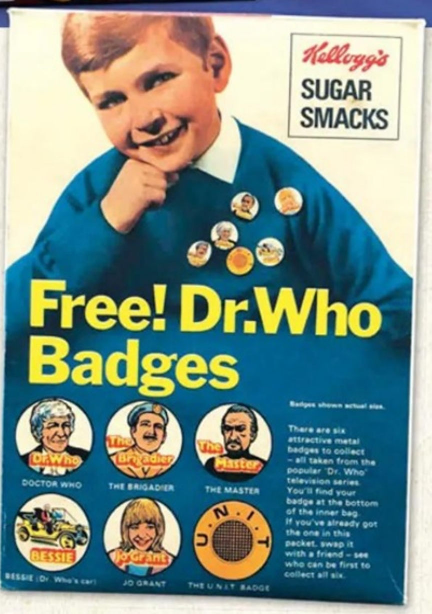
1971

Box of Sugar Smacks

Almost as soon as *Doctor Who* hit our screens, there was accompanying merchandise in our shops. But anyone can print a T-shirt or press a single – it's when other brands ask you to help them sell *their* product that you know you've become a national institution.

After seven years of lending its considerable cultural weight to any number of consumables, *Doctor Who* ended up in full colour on packets of Kellogg's Sugar Smacks, a breakfast cereal made from sugar-flavoured puffed wheat that was definitely *not* the same as Sugar Puffs.

For some folks, just the cover art was impressive enough. "I think the image of the Third Doctor on the Sugar Smacks boxes themselves is absolutely brilliant – probably one of the best Pertwee illustrations I've seen on contemporary merchandise," says mega-collector Christopher Hill, proud owner of several original cartons. But the real prize, as ever, lay within. Not the cereal, don't be daft. No, the true treasure was one of six individual badges, each adorned with imagery from the show. As the terrifying goblin in the magazine advert so frighteningly demonstrated, these included the good Doctor himself, Jo Grant, the Brigadier (in a *blue* beret!), the Master, trusty old Bessie, and even a reasonably accurate UNIT badge – quite possibly one of the first items of *Doctor Who* cosplay ever produced. Christopher has them all.


Kellogg's
SUGAR SMACKS
Free! Dr.Who Badges
Badges shown actual size.
Dr.Who
DOCTOR WHO
The Brigadier
THE BRIGADIER
The Master
THE MASTER
There are six attractive metal badges to collect – all taken from the popular 'Dr. Who' television series. You'll find your badge at the bottom of the inner bag. If you've already got the one in this packet, swap it with a friend – see who can be first to collect all six.
BESSIE
BESSIE (Dr. Who's car)
Jo Grant
JO GRANT
U.N.I.T.
THE U.N.I.T. BADGE

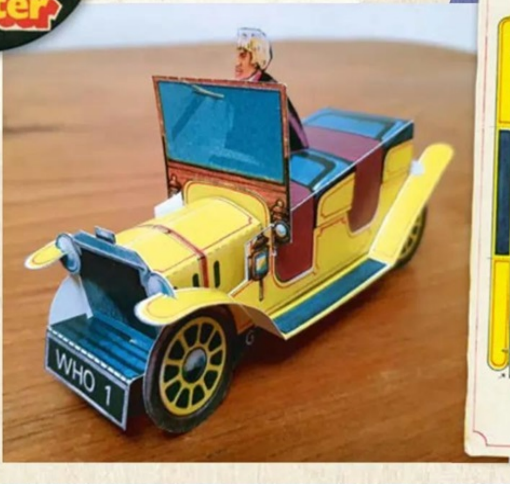
The Master
© BBC 1971

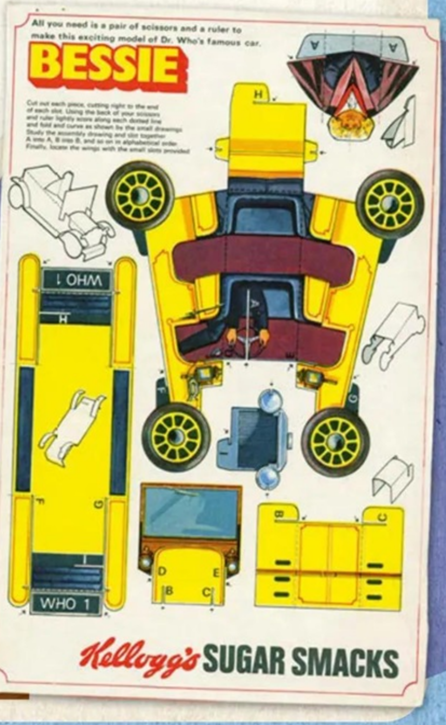
> "I have a real soft spot for the badges. I love that era of the programme." **CHRISTOPHER HILL**

"I have a real soft spot for the badges," he says. "I love that era of the programme. The Third Doctor, Jo, the Brigadier and the Master are the perfect combination in my mind, so to have items of merchandise that feature them all is just perfect."

Later promotions, while retaining the image of the Doctor on the front of the box, swapped out the badges for various different items, including plastic models of classic cars (which just about fits, seeing as the Doctor was driving one at the time) and lenticular photo-cards featuring images of various wild animals (a lot harder to align with the *Doctor Who* brand, unless they were to feature monstrous crabs, giant maggots or perhaps a jackanapes).

Without doubt the most sought-after giveaway, for obvious reasons, is the cut-out model of Bessie that adorned the backs of some packs – a surprisingly accurate rendition, featuring a little cardboard Doctor at the wheel. "For the Bessie cut-out box – by far the hardest to find – I had to worm my way into the secret and labyrinthine world of the cereal-box collector," says Christopher. Has he ever been tempted to take to it with scissors and glue to construct his own model? "I practically had to sell a kidney to obtain it, so that's a definite 'No!'" →




All you need is a pair of scissors and a ruler to make this exciting model of Dr. Who's famous car.
BESSIE
H
WHO 1
WHO 1
Kellogg's SUGAR SMACKS

1972

The Third Doctor's Sonic Screwdriver

Right: The Doctor defuses a mine with his sonic screwdriver in *The Sea Devils* (1972).

Below inset: Parts of the sonic screwdriver prop as seen in *Captain Scarlet and the Mysterons* (1967-68, left) and the film *Thunderbirds are Go* (1966).

Below right: The Third Doctor's sonic screwdriver.

Below, from left: The Second Doctor's sonic as seen in *Fury from the Deep* (1968), *The Dominators* (1968) and *The War Games* (1969).

Bottom: The Doctor (Patrick Troughton) with a whistle – or is it the sonic screwdriver? – in *Fury from the Deep*.

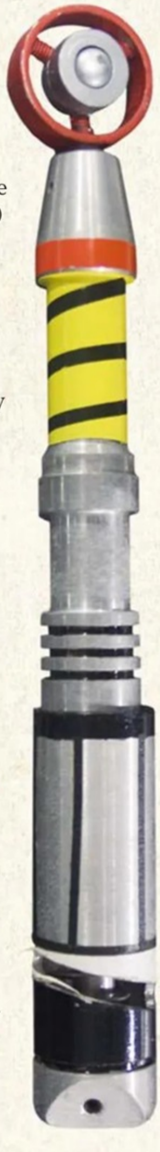
It's hard to imagine nowadays how the Doctor managed to get through the best part of two decades just fine without the sonic screwdriver – that there was ever a time before its inception, or indeed a lengthy period in the 1980s when it was more or less banned for making things too easy. Even before the show's glorious return in 2005 put the handy device very much centre-stage, producers of the 1996 TV movie knew a good thing when they saw it, promptly restoring the sonic to the Seventh Doctor's hands (albeit pointing the wrong way).

Instead of designing their own new variation, as subsequent showrunners would take great joy in doing, producer Philip David Segal and his team chose to strengthen their links to the show's past by basing their new prop (as well as their new logo) on the 'classic' version from the Pertwee era, which was first seen very briefly in 1971's *Colony in Space,* but then much more clearly in 1972's *The Sea Devils.* In this much-repeated scene, expertly mounted by director Michael E Briant, the colourful gadget not only guided our heroes through a treacherous beach riddled with deadly landmines, but later exploded a bunch of them right in front of an increasingly agitated reptile man while emitting a thrilling, high-pitched wail. It was, quite possibly, the most exciting thing to have been broadcast on television up to that point, and undoubtedly marked the moment when the sonic screwdriver evolved beyond a simple prop to become a beloved character in its own right.

And yet, this now revered version of the gadget, which would last (with minor cosmetic changes) through Doctors Four, Five, Seven and Eight, wasn't initially created for *Doctor Who.* It actually originates from two separate Gerry Anderson productions – the 1966 movie *Thunderbirds are Go* and the 1967 TV series *Captain Scarlet and the Mysterons.* As exhaustive research by Brian Terranova of Rubbertoe Replicas shows, the main body of the 'Pertwee sonic' first appeared (minus the cone-shaped emitter assembly) as an ordinary, non-sonic screwdriver in a live-action shot from a sequence in the *Thunderbirds* film. The crucial top section started life as a microphone in the *Model Spy* episode of *Captain Scarlet,* only this time in scenes involving puppets, giving the illusion of a much larger object.

After having acquired these pieces sometime before 1971, the BBC team used the (subtly altered) screwdriver from *Thunderbirds* as a handcuff key in Episode Three of *Colony in Space,* before it was hastily combined with the *Captain Scarlet* mic for its blink-and-you'll-miss-it debut as the new sonic screwdriver in Episode Five. By the time of its starring role in *The Sea Devils,* it had acquired the now familiar yellow neck, as well as several strips of natty red and black tape – a runway look if ever there was one. "Mr E Briant," it seemed to squeal, "I'm ready for my close-up!" **DWM**

You can learn more about the history of this prop at *rubbertoereplicas.com*

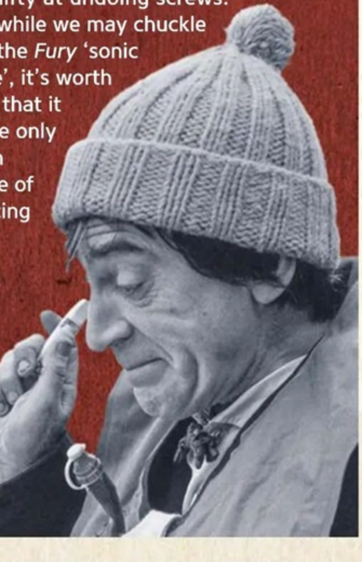


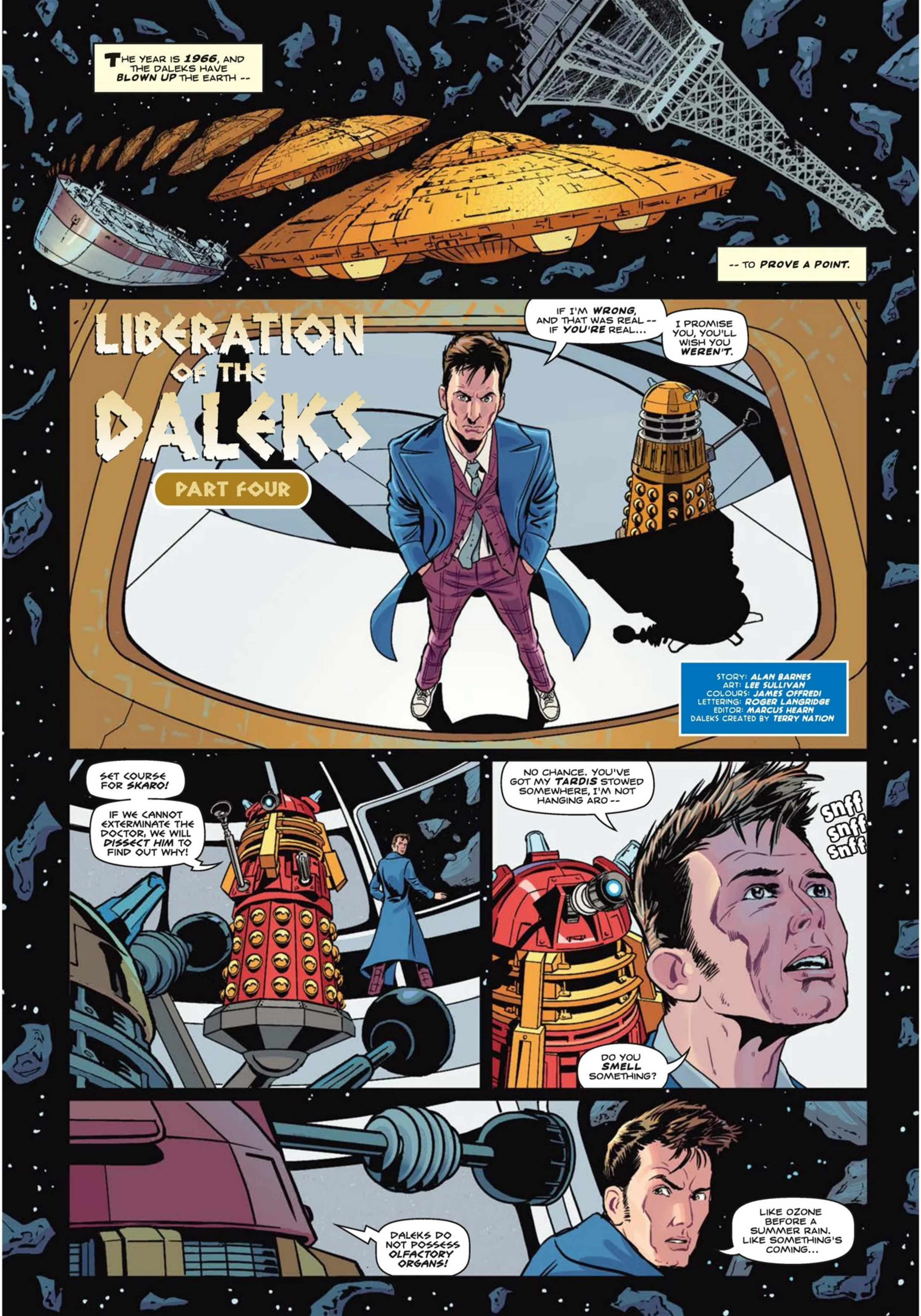
Whistle While You Work

The pre-1970s history of the sonic screwdriver is misty and uncertain, not least because the episode in which it first appears is no longer available to view. We do, however, have off-screen telesnaps from 1968's *Fury from the Deep* – and in one of them we can apparently see the Second Doctor using... *a whistle.* Yes, although the script clearly identifies the instrument in question as the sonic, due to the original prop (a flat-head screwdriver probably, as seen in other photos) having been dropped into the large pipe he's supposed to be investigating, Patrick Troughton instead used a safety whistle from one of the cast's lifejackets... or so it's been said.

In the same year's *The Dominators,* the second sonic screwdriver resembles something much more like a laser pistol in both appearance and operation, with the Doctor holding the new prop like a gun and using it to burn through an inconvenient door. Finally, in 1969's *The War Games,* he produces a third model that seems to have been derived from a commercially available pen light, largely if not totally unchanged from its off-the-shelf form, which once again proves fairly nifty at undoing screws.

But while we may chuckle about the *Fury* 'sonic whistle', it's worth noting that it was the only version capable of producing a real sound!



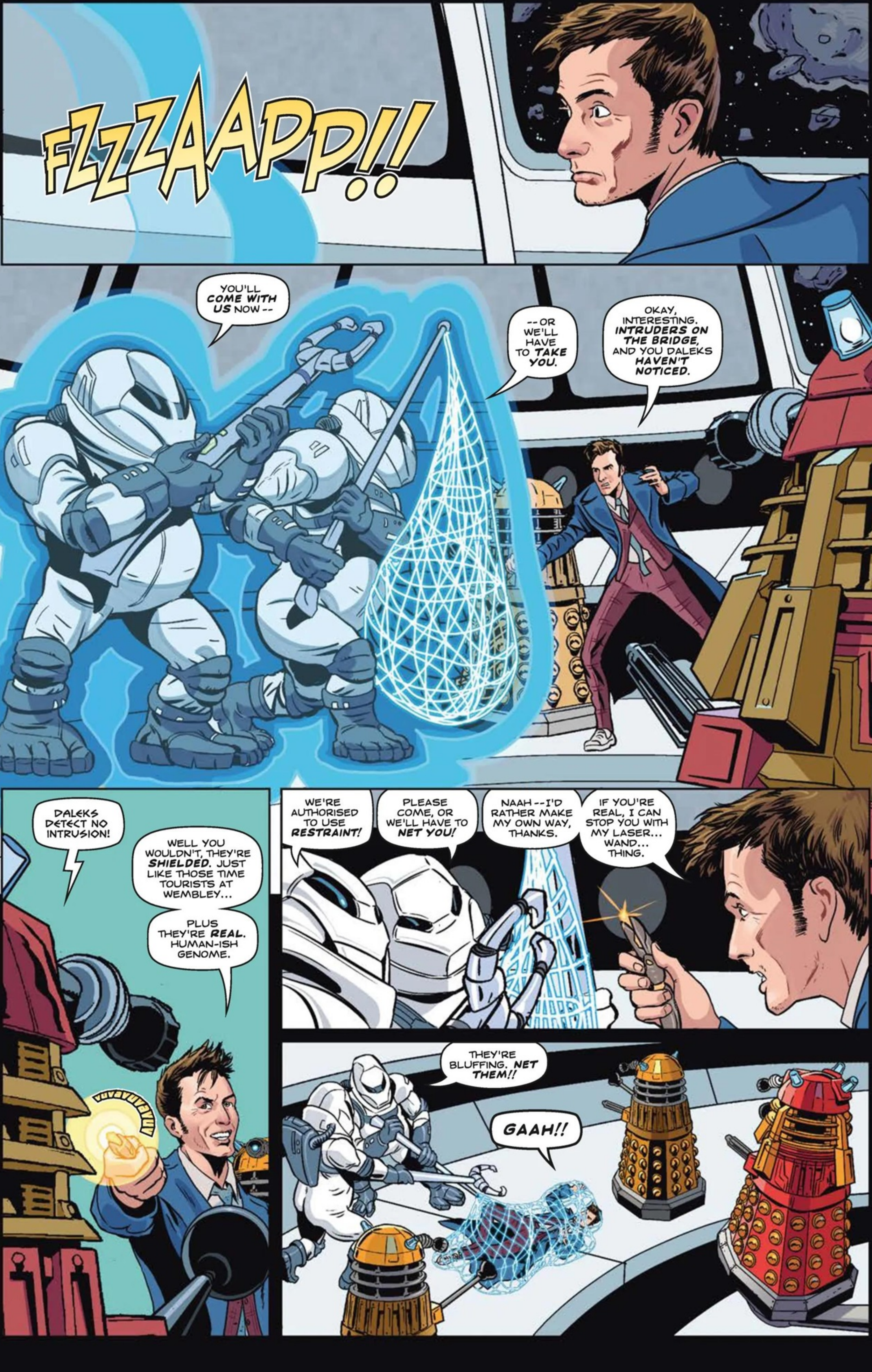


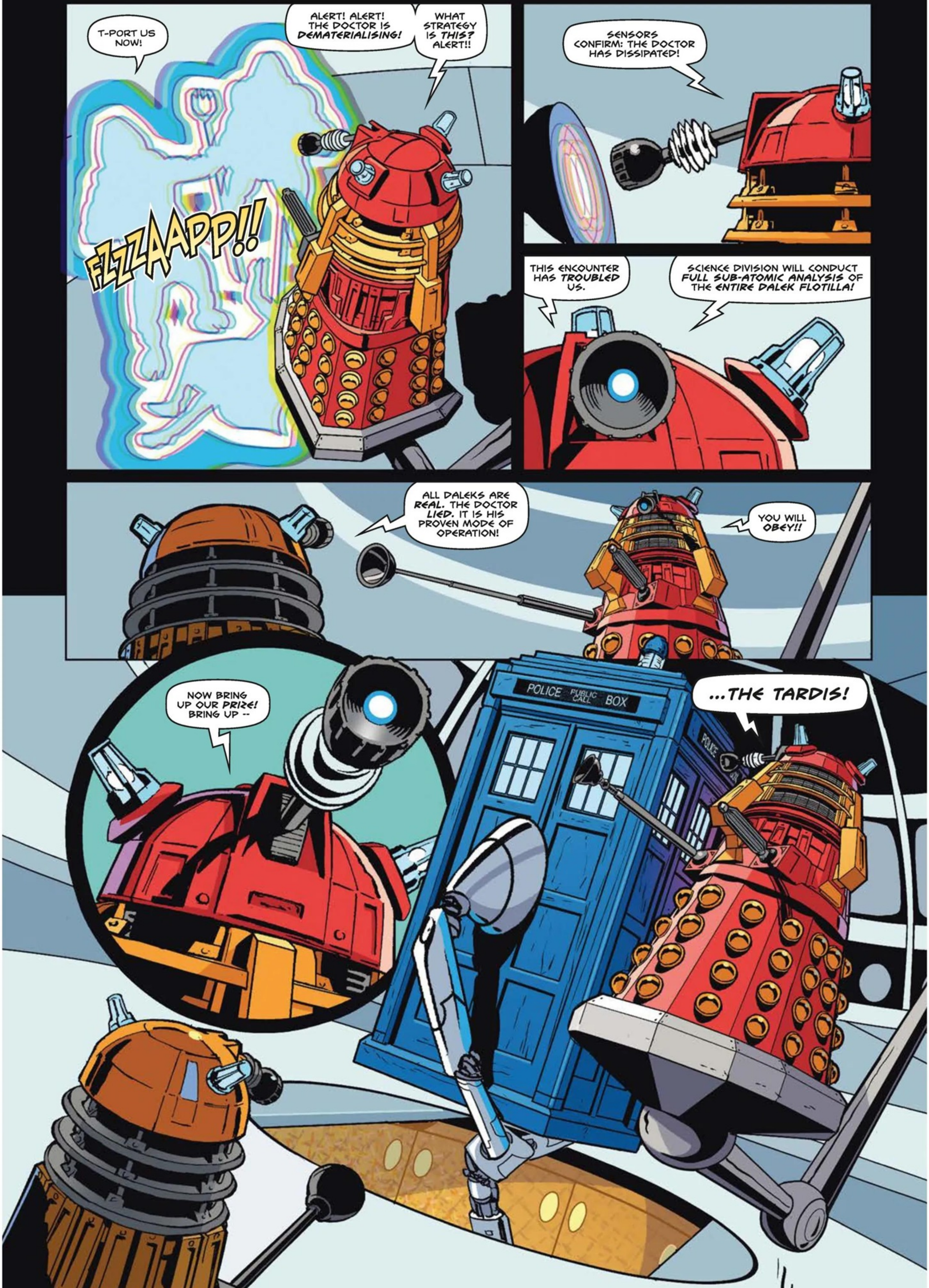
LIBERATION OF THE DALEKS

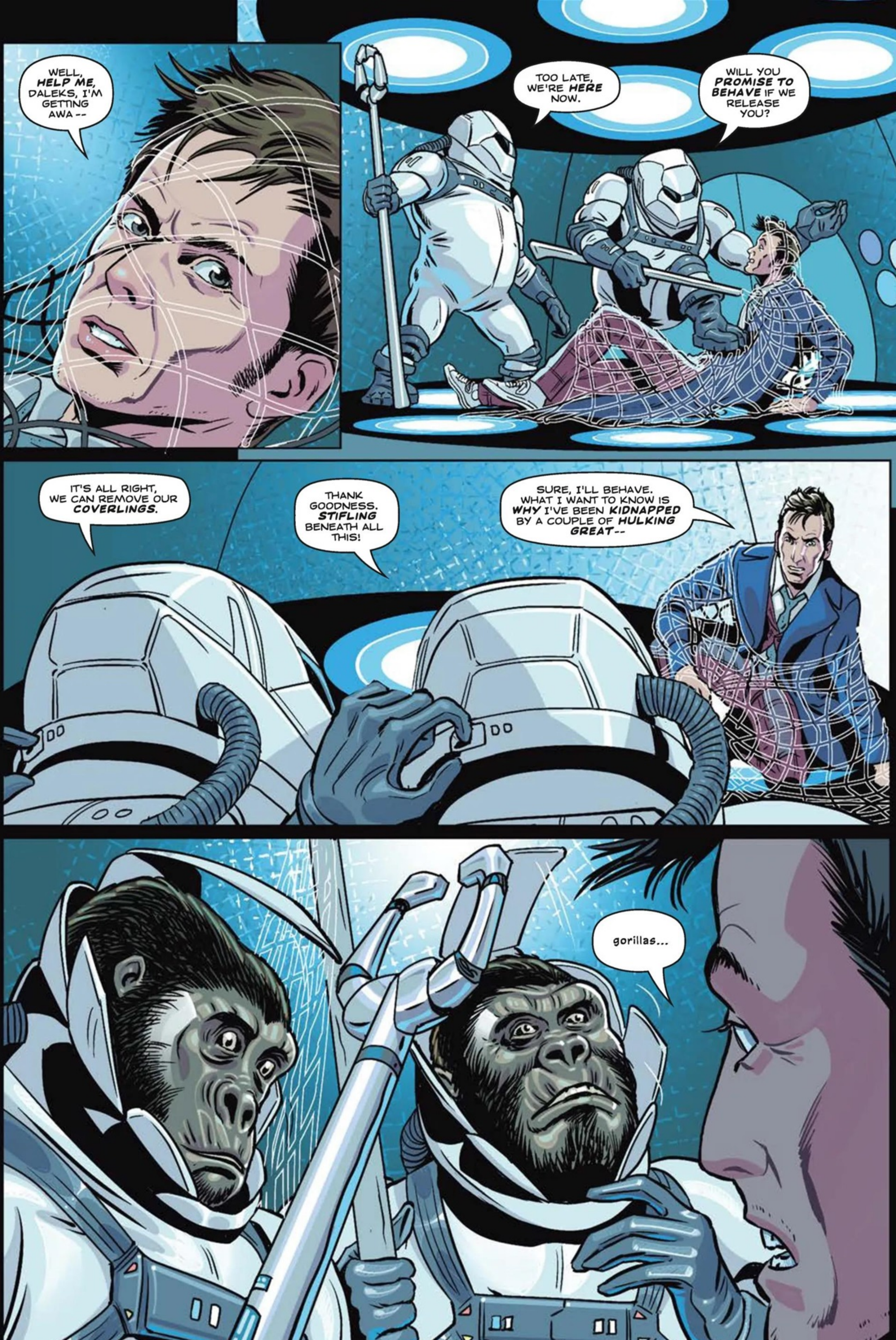
PART FOUR

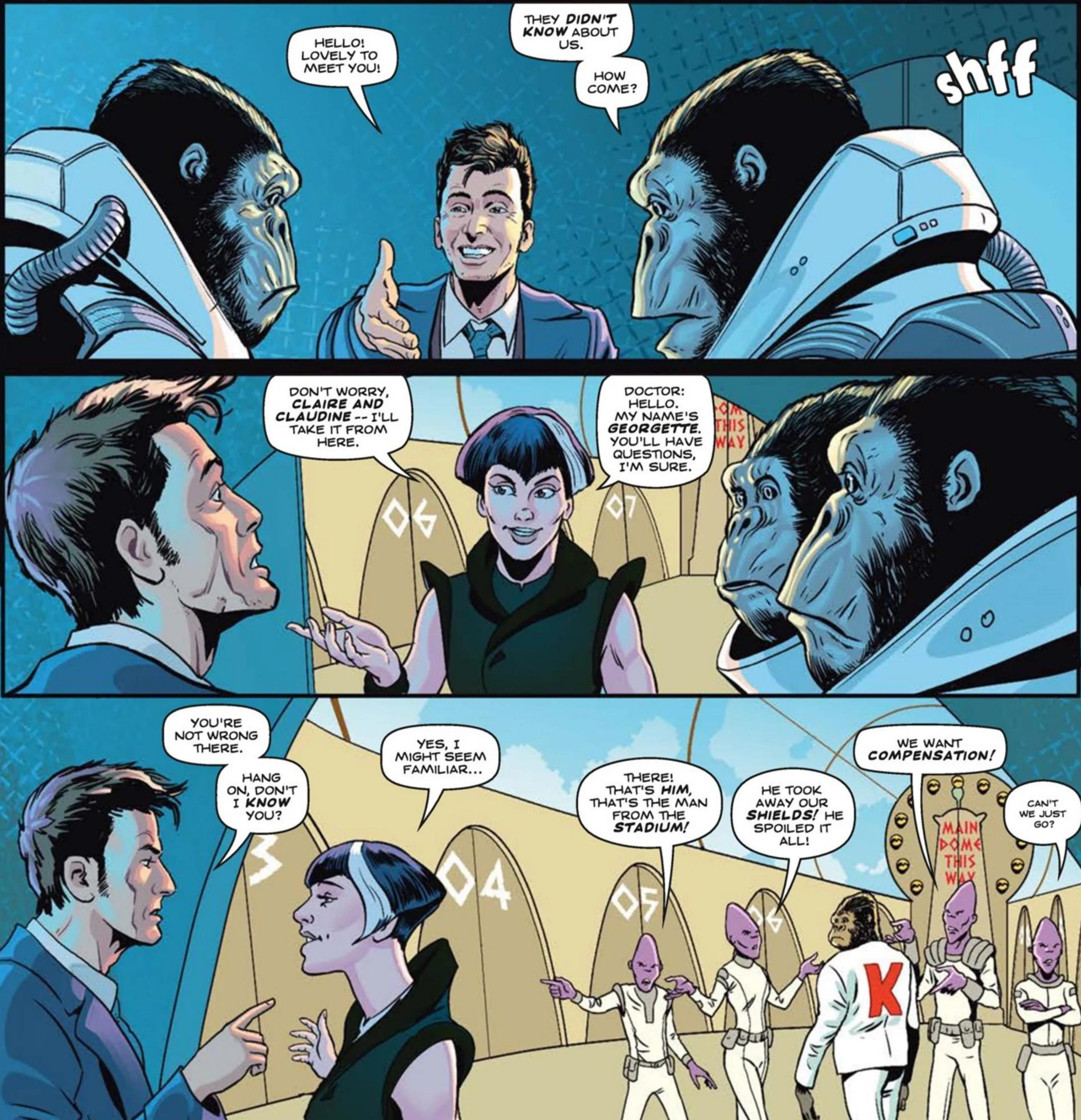
STORY: **ALAN BARNES**
ART: **LEE SULLIVAN**
COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITOR: **MARCUS HEARN**
DALEKS CREATED BY **TERRY NATION**

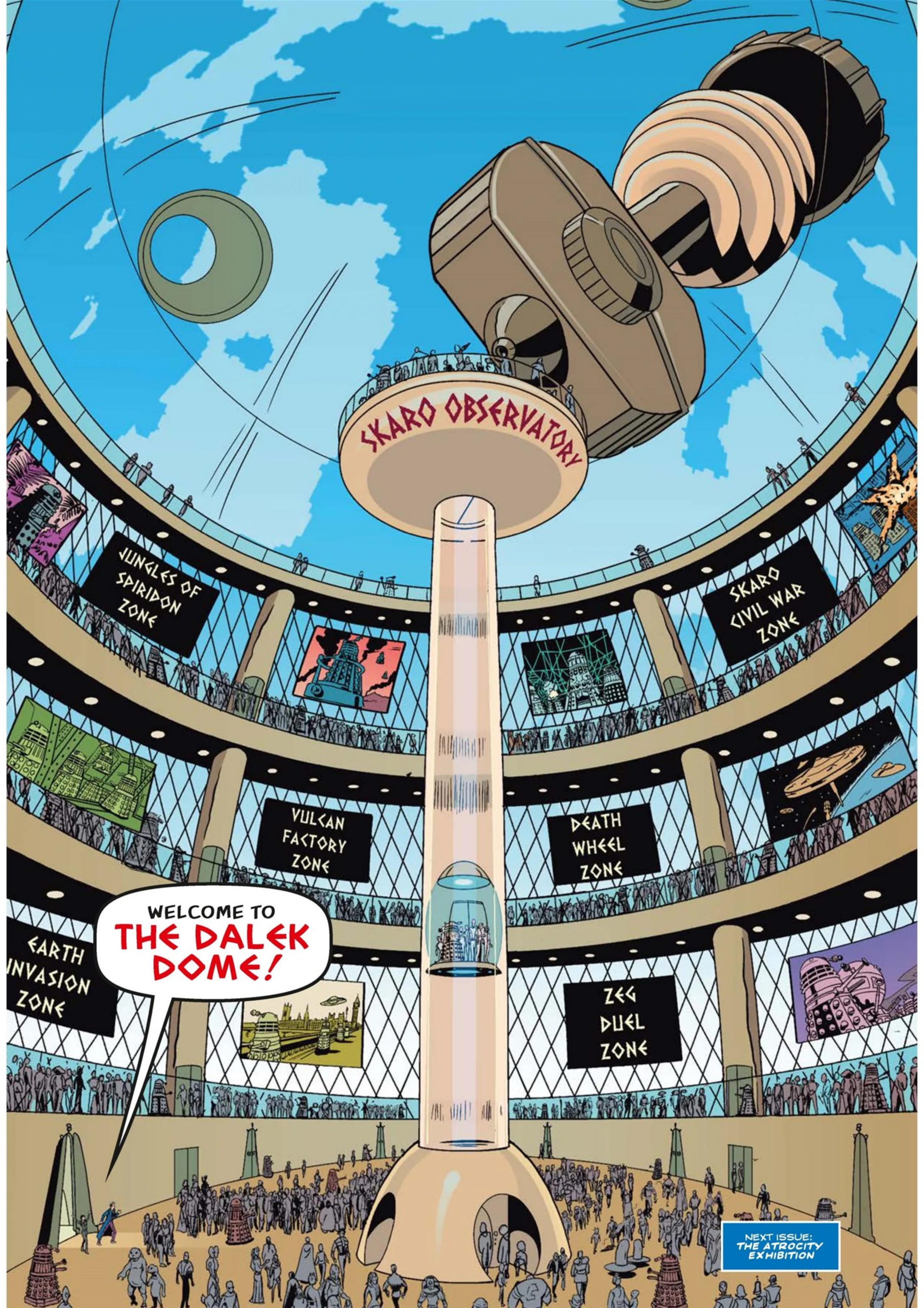
THE YEAR IS **1966**, AND THE DALEKS HAVE **BLOWN UP** THE EARTH --
-- TO **PROVE A POINT.**
IF I'M **WRONG**, AND THAT WAS REAL -- IF **YOU'RE** REAL...
I PROMISE YOU, YOU'LL WISH YOU **WEREN'T**.
SET COURSE FOR **SKARO!**
IF WE CANNOT EXTERMINATE THE DOCTOR, WE WILL **DISSECT HIM** TO FIND OUT WHY!
NO CHANCE. YOU'VE GOT MY **TARDIS** STOWED SOMEWHERE, I'M NOT HANGING ARO --
snff snff snff
DO YOU **SMELL** SOMETHING?
DALEKS DO NOT POSSESS **OLFACTORY ORGANS!**
LIKE OZONE BEFORE A SUMMER RAIN. LIKE SOMETHING'S COMING...


FZZZAAPP!!
YOU'LL COME WITH US NOW --
-- OR WE'LL HAVE TO TAKE YOU.
OKAY, INTERESTING. INTRUDERS ON THE BRIDGE, AND YOU DALEKS HAVEN'T NOTICED.
DALEKS DETECT NO INTRUSION!
WELL YOU WOULDN'T, THEY'RE SHIELDED. JUST LIKE THOSE TIME TOURISTS AT WEMBLEY...
PLUS THEY'RE REAL. HUMAN-ISH GENOME.
WE'RE AUTHORISED TO USE RESTRAINT!
PLEASE COME, OR WE'LL HAVE TO NET YOU!
NAAH -- I'D RATHER MAKE MY OWN WAY, THANKS.
IF YOU'RE REAL, I CAN STOP YOU WITH MY LASER... WAND... THING.
THEY'RE BLUFFING. NET THEM!!
GAAH!!


T-PORT US NOW!
ALERT! ALERT! THE DOCTOR IS DEMATERIALISING!
WHAT STRATEGY IS THIS? ALERT!!
FZZZAAPP!!
SENSORS CONFIRM: THE DOCTOR HAS DISSIPATED!
THIS ENCOUNTER HAS TROUBLED US.
SCIENCE DIVISION WILL CONDUCT FULL SUB-ATOMIC ANALYSIS OF THE ENTIRE DALEK FLOTILLA!
ALL DALEKS ARE REAL. THE DOCTOR LIED. IT IS HIS PROVEN MODE OF OPERATION!
YOU WILL OBEY!!
NOW BRING UP OUR PRIZE! BRING UP --
POLICE PUBLIC CALL BOX
...THE TARDIS!


WELL, HELP ME, DALEKS, I'M GETTING AWA--
TOO LATE, WE'RE HERE NOW.
WILL YOU PROMISE TO BEHAVE IF WE RELEASE YOU?
IT'S ALL RIGHT, WE CAN REMOVE OUR COVERLINGS.
THANK GOODNESS. STIFLING BENEATH ALL THIS!
SURE, I'LL BEHAVE. WHAT I WANT TO KNOW IS WHY I'VE BEEN KIDNAPPED BY A COUPLE OF HULKING GREAT--
gorillas...


HELLO! LOVELY TO MEET YOU!
THEY DIDN'T KNOW ABOUT US.
HOW COME?
shff
DON'T WORRY, CLAIRE AND CLAUDINE -- I'LL TAKE IT FROM HERE.
DOCTOR: HELLO. MY NAME'S GEORGETTE. YOU'LL HAVE QUESTIONS, I'M SURE.
06
07
OM THIS WAY
YOU'RE NOT WRONG THERE.
HANG ON, DON'T I KNOW YOU?
YES, I MIGHT SEEM FAMILIAR...
THERE! THAT'S HIM, THAT'S THE MAN FROM THE STADIUM!
HE TOOK AWAY OUR SHIELDS! HE SPOILED IT ALL!
WE WANT COMPENSATION!
CAN'T WE JUST GO?
3
04
05
06
MAIN DOME THIS WAY
K
10
DON'T WORRY, WE'LL MAKE IT UP TO THEM...
WHAT IS THIS? WHERE AM I? WHAT'S THROUGH HERE?
MAIN DOME THIS WAY
THE BIGGEST THRILL YOU'LL EVER KNOW. THE GREATEST ADVENTURE YOU'LL EVER HAVE --
04


SKARO OBSERVATORY
JUNGLES OF SPIRIDON ZONE
SKARO CIVIL WAR ZONE
VULCAN FACTORY ZONE
DEATH WHEEL ZONE
WELCOME TO THE DALEK DOME!
EARTH INVASION ZONE
ZEG DUEL ZONE

NEXT ISSUE: *THE ATROCITY EXHIBITION*

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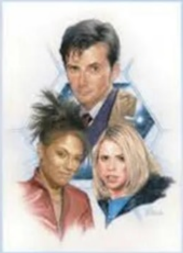

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Revealing the secrets of the Doctor's adventures – scene by scene.

The Robots of Death

ALAN BARNES investigates the late Chris Boucher's killer thriller from 1977.

The Robots of Death is so good that I've long since forgotten just how many times I've seen it; you too, probably. But rewatching it for the SV7th, or V14th, or D33rd time, it occurs to me that it isn't really the Agatha Christie-type murder mystery it purports to be...

There are five murders aboard the mineral-chasing Storm Mine Four, but embedded detective droid D84 finds no clues, interviews no one, and fails to identify the killer. And when the Doctor finally reveals exactly who's been turning robots homicidal, it's as an aside to his associate Leela, playing the least Watson-ish Watson type ever. If the Doctor were a true Sherlock, or Hercule Poirot, or Benoit Blanc, he'd have assembled the survivors in the crew room early in Part Four and talked them through the reasons why he'd reached his conclusion – but most of the murderer's methods remain a mystery, going wholly unexplained.

For instance, why try to kill the Doctor at the end of Part One? As we'll see: returning to his TARDIS, the Doctor discovers the corpse of crew member Kerril in an ore hopper, only for someone to shut him inside the rapidly filling silo. In Part Two, the Doctor claims that Kerril's body had been placed in the hopper for him to find: "Someone wanted to kill me..." But none of the sandminer crew would have expected the escaped Doctor and Leela to return to the ore separation section, because none of them would have thought that the "obstruction" removed from the forward scoop deck earlier was their time and space machine; they think that the Doctor and Leela are either "ore raiders" or stowaways, not time and space travellers!

It's reasonable to presume that Kerril's murderer – perhaps robot V17, who arrives on the scene within seconds of SV7 summoning assistance, early in Part Two – hid Kerril's body in the hopper, and slammed the hatch shut on the Doctor. It's also reasonable to presume that none of this was accidental. Part One's stage directions confirm that the Doctor only entered the hopper because he noticed that one of the hatches was ajar – but anyone wanting to *properly* conceal a corpse would surely have shut it, and filled the hopper already. So why did the person directing the killings think that the Doctor would head back to the hoppers, and arrange the scene accordingly?

Above: SV7 (Miles Fothergill) questions the Doctor (Tom Baker) in *The Robots of Death* (1977) – with the suspiciously speedy V17 behind.

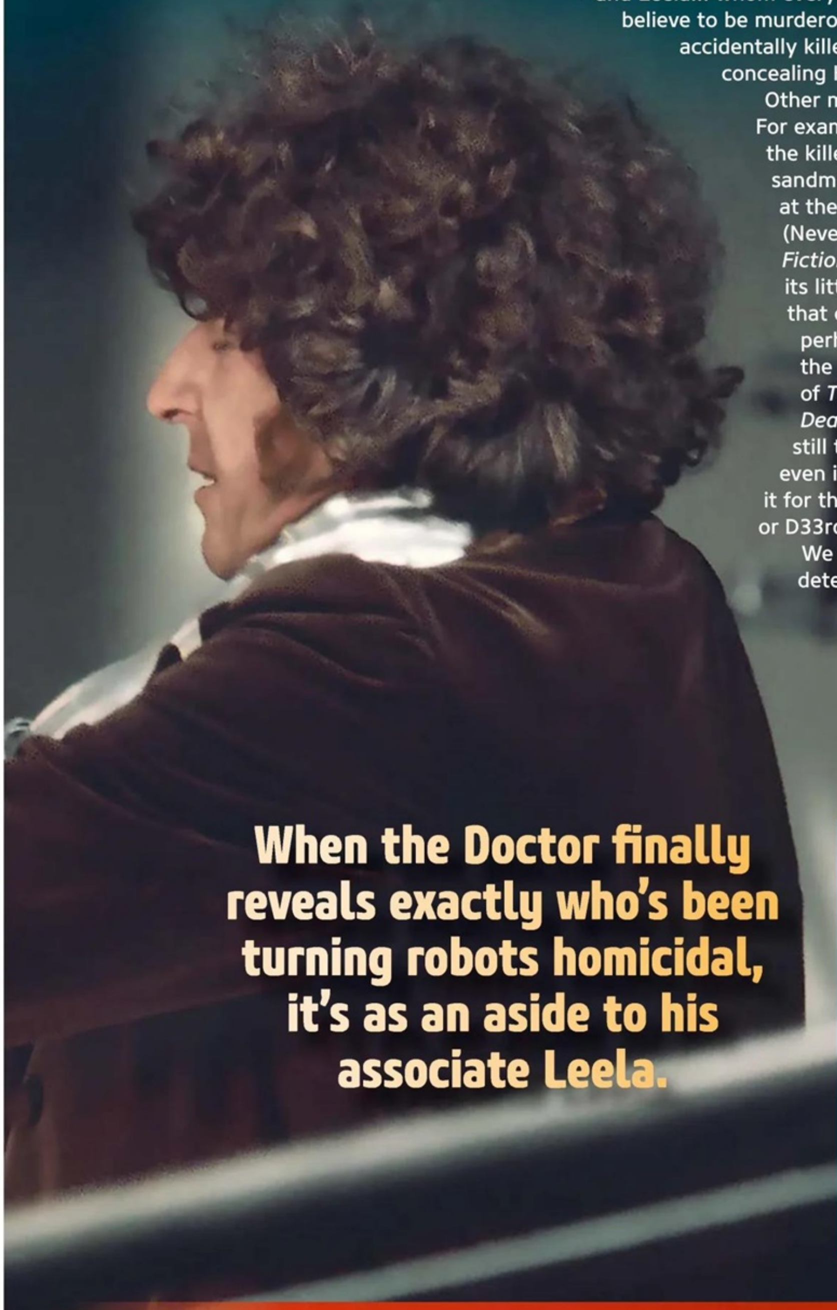
Right: Having plunged a Laserson probe into V4's cranium, Uvanov (Russell Hunter) struggles to free the Doctor from its clutches.

Later, we'll learn that the killer is the deranged roboticist Taren Capel, working under an alias, and that two undercover agents have been placed aboard the sandminer in the hope of identifying him. Here's a theory: what if Capel had recently got wind that two agents were aboard – either by information received from without, or personal observation from within – and had mistaken the Doctor and Leela for them? He might have thought, therefore, that the Doctor and Leela had been looking for his secret hideaway when they'd got themselves caught; and that logically, they'd resume the search back in the same place (alternatively, that they had a bolthole of their own in the vicinity). In which case, it would make sense for him to set a trap among the hoppers, in the hope that the investigating agents would get themselves caught...

What's more, if Capel has only very recently come to think that the company has placed two undercover agents aboard, it explains why he should have begun to murder the crew *now*, and not in the preceding weeks or months – because he's rattled. Maybe he initially mistook government meteorologist Chub for a spy, which was why Chub was killed first? Then, when the Doctor and Leela were reported aboard, he realised his 'mistake' and instructed a robot to lure the only crew member not in the crew room at the time (ie, Kerril) inside the hopper, then to strangle him and lie in wait for the Doctor and Leela... whom everyone would then believe to be murderous stowaways accidentally killed while concealing Kerril's corpse?

Other mysteries remain. For example, why does the killer sabotage the sandminer's motive units at the end of Part Two? (Never fear, *The Fact of Fiction* will be applying its little grey cells to that one, also.) But perhaps that's part of the enduring appeal of *The Robots of Death* – that there are still things to uncover, even if one's rewatching it for the SV7th, or V14th, or D33rd time.

We can play detective, too.



When the Doctor finally reveals exactly who's been turning robots homicidal, it's as an aside to his associate Leela.

Top left: Taren Capel – aka Dask (David Bailie) – examines the Laserson probe.

Top right: Louise Jameson as Leela; Isaac Asimov's *Robot Visions*, a 1990 collection of stories and essays including *Liar!* (1941) and *Runaround* (1942).

Above right: Director Michael E Briant.

Right: Baker and Bailie rehearse on the control deck set.

Essential INFO

- Commissioned to follow *The Face of Evil* (1977) with a second adventure featuring the savage Leela – a future-set mystery originally known as *The Storm-Mine Murders* – devoted science-fiction devourer Chris Boucher drew, in part, on the robot stories written by Isaac Asimov. "Robots can't harm humans. It's the first principle," we're told in Part Four – a clear allusion to the first of Asimov's 'Laws of Robotics', originally expounded in *Liar!* (1941), then expanded in *Runaround* (1942): "a robot may not injure a human being or, through inaction, allow a human being to come to harm."

- Working on what proved to be the last of his six *Doctor Whos*, director Michael E Briant colluded with set designer Kenneth Sharp and costumier Elizabeth Waller in developing a 1920s-style Art Deco theme for the sandminer craft and its various robots: mute Dums, speaking Vocs and a co-ordinating Super Voc. In 1986, Boucher recalled how he'd imagined the robots being "big and butch" – not aesthetically pleasing, and softly spoken: "It had never occurred to me like that, but it worked..."

- Pre-filming on 16mm took place at Ealing Film Studios, with Tom Baker being covered in cork chips for the hopper-based Part One cliffhanger on Wednesday 3 November 1976. Two three-day studio sessions were required, with the first day of each devoted to camera rehearsals – hence the story was recorded over Monday 22 and Tuesday 23 November (much of Parts One and Two, plus all the crew room and Commander's office scenes), then Monday 6 and Tuesday 7 December (mostly Three and Four, plus all the dust scoop and ore processing section scenes).

- *The Robots of Death* ranked 11th (of 241) in **DWM**'s First 50 Years poll of 2014.

The **Fact** of **Fiction**

Right: The sandminer staff relax in the crew room... unaware that one of their number is a killer.

PART ONE
FIRST BROADCAST: 29 January 1977

A mining machine crosses an alien desert...

00m 46s Storm Mine Four wasn't described in Chris Boucher's scripts, although stage directions called for the camera to "zoom in on a forward porthole" – not the panoramic window seen here.

Speaking to the fanzine *In Vision* in 1989, Boucher admitted: "The Storm-miner was a nice idea, but basically it was a steal from the Sand-miners in Frank Herbert's *Dune*." In fact, the term used for the vast mobile factories used to harvest the substance known as 'Spice' from the deserts of planet Arrakis in Herbert's 1965 novel was 'sandcrawlers'. Boucher continued: "I did at least have the decency to change it sufficiently so that it was actually mining storms rather than harvesting sand."

01m 24s While robots monitor the mine's progress, its human crew lounge around to the sound of electronic muzak – specifically, to reworkings of Tchaikovsky's *None But the Lonely Heart* (1869) and Debussy's *The Girl with the Flaxen Hair* (1909-10), taken from the 1973 LP *In a Covent Garden* by Electrophon, a duo made up of the BBC Radiophonic Workshop's Brian Hodgson and incidental music composer Dudley Simpson.

Meteorologist Chub (Rob Edwards) baits 'mover' Borg (Brian Croucher) regarding the dangers of his robot massage – prompting an off-screen (but scripted) giggle from pilot Toos (Pamela Salem). Both Edwards and Salem had provided two of the voices of the mad computer Xoanon heard in the preceding adventure, *The Face of Evil* (1977) – Salem having initially auditioned for the role of Leela.

Borg was due to be played by Brian McDermott, whom Briant had used in a 1975 episode of police drama *Dixon of Dock Green*. His unavailability led Croucher – who'd played a potholing instructor in the ATV children's serial *The Jensen Code* (1973), script-edited by *The Robots of Death*'s producer, Philip Hinchcliffe – to be cast instead.

Chief fixer Dask (David Bailie) insists that robots are fitted with constrainers that prevent them doing harm. Briant had recalled Bailie playing a poet in *The Lonely Man's Lover*, a 1974 *Play for Today*.

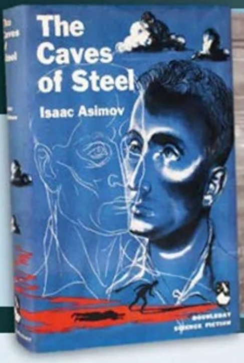
04m 12s Elsewhere, the Doctor (Tom Baker) uses two boxes to try to explain to new TARDIS traveller Leela (Louise Jameson) how his ship is bigger on the inside... in what will prove to be the last-ever scene to feature its wood-panelled secondary control room.

With the ship having materialised, Leela picks up the Tesh disruptor gun that she carried from her home world at the end of *The Face of Evil* – although this was scripted as her crossbow. Originally, Leela was supposed to pay off the running "times out of ten" business – responding to the Doctor's assertion that people who see that you mean them no harm will never hurt you: "Seven times out of ten." On screen, however, the Doctor provided the punchline.

PLAYING DUM

Undercover robot investigator D84 was blatantly inspired by Isaac Asimov's R [Robot] Daneel Olivaw ('dee-eighty-four' sounds very like 'D Olivaw'). Physically indistinguishable from a human, R Daneel Olivaw was first paired with New York plainclothes policeman Elijah Baley in *The Caves of Steel* (1954), and again in *The Naked Sun* (1957); both reappeared in *The Robots of Dawn* (1984). Unlike Poul, Elijah wasn't robophobic; rather, strongly agoraphobic – wide open spaces causing him to collapse.

The first two Baley/Olivaw books were adapted for BBC television in the 1960s. Dalek creator Terry Nation's version of *The Caves of Steel* featured in *Story Parade* in 1964, with Peter Cushing as the policeman and John Carson as his robot partner. This led directly to a dedicated strand for science-fiction plays, *Out of the Unknown*, which duly incorporated a now-lost adaptation of *The Naked Sun* into its 1969 season – this time with Paul Maxwell as 'Lije' Baley and David Collings as R Daneel. It seems to have been pure coincidence that Collings was later cast as Baley analogue Poul in *The Robots of Death*.



Right: *The Caves of Steel* by Isaac Asimov, first published in hardback in 1954.

Far right: Elijah Baley (Peter Cushing) and R Daneel Olivaw (John Carson) in the BBC's *Story Parade* production of *The Caves of Steel* (1964).

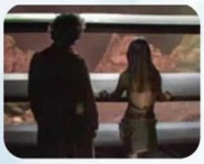
08m 35s While the rest of the crew chase a mineral-filled sandstorm, a red-eyed V45 advances ominously on Chub in the storage bay. A handheld camera was used to capture the various robots' POV shots, with its output passed through a colour synthesiser originally developed for *Top of the Pops*, which a second camera recorded from a monitor.

Next: while the Doctor and Leela explore their metal-walled surroundings – with the Doctor scripted to use a jeweller's loop to examine the wall – a giant grabber picks up the TARDIS...

11m 15s Arriving on the control deck, Poul (David Collings) reports finding Chub strangled – and so Zilda (Tania Rogers) implores Commander Uvanov (Russell Hunter) to stand down from chasing the storm.

Briant had used all three actors before: Collings as the belligerent Vogan Vorus in *Revenge of the Cybermen* (1975), Rogers as a secretary in a 1976 *Dixon of Dock Green* episode, and Hunter later recalled working with Briant on a drama about a marathon runner. Then best known as the underworld fixer 'Lonely' in the spy series *Callan* (1967-72), Hunter was the second choice for Uvanov – the role having first been offered to Ronald Lacey.

It's been said that Uvanov's name was taken from a character named Uvarov, who supposedly appeared in *The Cosmic Cocktail Party*, a short story by the sci-fi author Bob Shaw. No such character appears in that story, but Uvarov *is* a real surname: viz EB (Boris) Uvarov, one of the authors of Penguin's *Dictionary of Science* (1944). Poul did, however, borrow his distinctively spelled forename from that of the sci-fi author Poul Anderson.



11m 47s Leela wonders where the trees are when she looks out at the desert. As scripted, the Doctor realised: "Of course, you've never seen one, have you?"

Seeing the sandstorm on the horizon, the pair retrace their steps – but find the TARDIS gone. Stage directions described

the storm's roar as "A sound like a thousand express trains full of souls in torment..."

Uvanov has already ordered the scoops closed and the vents trimmed *before* the Doctor and Leela see the storm. It must, therefore, take a very long time for the sandminer's systems to shut down. Target Books noveliser Terrance Dicks makes this more dramatic by having Uvanov abort the chase *after* the sandstorm hits.

13m 15s In the storage bay, Uvanov and Chub see that a red disc has been attached to the back of Chub's hand – but (obviously) fail to observe its similarity to a bicycle reflector of our own epoch.

The Robots of Death could be set in almost any future time – but the dates on the wooden crates behind Poul (including "24/01/75" and "01/02/75") indicate that, whichever century it is, it's round about the eighth decade...

With the vents closed, the Doctor and Leela encounter two robots, including D84 – who, in an unscripted (but telling) moment, marches up to the Doctor to look him in the face.

While Dask reveals that the disc is a so-called 'corpse marker', used to indicate deactivated robots, V9 escorts the Doctor and Leela to the Commander's office – although the Doctor is suddenly missing his scarf...

17m 36s From behind the door, V9 listens in on the travellers' conversation. The authors of *The Discontinuity Guide* (Virgin Publishing, 1995) speculate that the eavesdropper was meant to be D84 – who's later revealed to be an undercover detective. In fact, the listening-in was an unscripted addition to the camera directions.

Meanwhile, Leela bounces on the Commander's enormous sofa – identified by the furniture-spotting blog *pinkforyouractualpterodactyl.com* as the Terrazza, designed by Ubald Klug for De Sede in 1970. Seemingly, Louise Jameson dislodged one of the dark contact lenses worn to change Leela's eye colour in the process, since it can soon be seen resting in the corner of her right eye at **18m 20s**.

Originally, when the Doctor used his sonic screwdriver to break out, he told Leela: "If we should get separated I'll meet you back here. When they find we're gone this is the last place they'll look." (Which explains why Leela returns there after they *do* get separated...)

The Doctor's scarf is again round his neck when he and Leela traverse the corridors; perhaps he'd dropped it en route, to indicate the way back?

With Leela having slipped inside the storage bay and discovered Chub's corpse, the Doctor returns to the ore processing section – but finds himself shut inside a rapidly filling hopper, beside another body...

23m 09s Stage directions described how "we see the ore pouring down and gathering round the Doctor's feet and legs" – not covering him almost entirely, as on screen. In fact, the hopper sequence wasn't written as a cliffhanger, and was beefed up prior to pre-filming when the episode lengths were found to be uneven. (This explains why neither the Doctor's complete submersion, nor his 'breathing pipe' escape in Part Two, were described in the script.)

PART TWO
FIRST BROADCAST: 5 February 1977

01m 29s Leela is already hiding when V9 and D64 enter the storage bay – but why? (As scripted, she first heard "soft footsteps" in the corridor outside.)

02m 57s While Cass (Tariq Yunis) and Borg go to search for the presumed killers, SV7 (Miles Fothergill) observes that the hopper is filling up. Stage directions described how the robot was seen standing "motionless" – then: "After an ambiguously long delay he presses a button to reverse the cycle..." (Anyone curious to see how Fothergill looked unmasked around this time can consult *The Web*, a Briant-directed episode of *Blake's 7* from January 1978, in which the actor played a genetically engineered humanoid, Novara.)

03m 32s Soon, the Doctor thanks SV7 as he steps out of the hopper. "Just in time," he added in the script – clearly a hangover from the original version of this sequence – before addressing his saviour as "My dear robot..."

SV7 explains how the gauge showed a high percentage of impurity in the ore. As written: "I can't take the credit for all that impurity," said the Doctor, before indicating the body in the hopper: that of crewmember Kerril... whose name Boucher would later give to a lady mercenary in the *Blake's 7* episode *City at the Edge of the World* (1980).

Leela is already hiding when V9 and D64 enter the storage bay.

Returning to Uvanov's office, Leela discovers Cass' corpse – then turns to see D84 lumbering in her direction...

04m 59s A leftover 'Ep 1' header on the relevant script pages indicates that, at one stage, the first episode was meant to end here. The second continued on directly, with D84 (Gregory de Polnay) putting its hand over Leela's mouth and asking her not to cry out.

In 1974-75, Gregory de Polnay had featured as DS Mike Brewer in various episodes of *Dixon of Dock Green* – including two directed by Briant, who went on to reuse him as a doctor in a 1976 episode of the nursing series *Angels*. (Anyone curious to see how de Polnay looked unmasked around this time can consult *The Lambda Factor*, a Terrance Dicks-authored episode of *Space: 1999* first broadcast in December 1976, in which the actor played engineer Pete Garforth, a latent psychic.)

With D84 playing dumb, the newly arrived Uvanov accuses Leela of having "killed three people" moments before Poul informs him →

Above: Robotic eavesdropper V9.

Right: Zilda (Tania Rogers) makes a shocking discovery in Uvanov's safe.

→ that Kerril has been murdered along with Chub and Cass. In the circumstances, we might reasonably wonder if Uvanov was the killer... because he'd accidentally revealed something he shouldn't have known. In fact, this was a simple mis-speak on Russell Hunter's part that escaped the production team's attention; it was indeed "two people" in the script.

Then, after Poul lets slip the purpose of the red disc on Cass' hand, Uvanov complains: "If we could have got her to tell her [sic] what those corpse markers were, we'd be halfway to a confession!" The second 'her' was another mis-speak; as scripted, it was, obviously, "us".

08m 42s D84 escorts Leela to the crew room, where she's reunited with the Doctor. As written, SV7 turned and stared at the newly arrived D84, and continued to stare at him after Poul dismissed him – seemingly to imply that SV7 had suspicions regarding D84.

Eventually, Uvanov orders the Doctor and Leela locked up in the storage bank. SV7's summoning of a Voc guard – "sub priority red two, section six" – was lost from the script, along with two further lines: "I'm not sure about this," said Poul; "Me neither," added Zilda. So when Borg says, "I agree with the Commander," it wasn't the non sequitur that it seems; the line was supposed to be given in response to Poul and Zilda. (In a few moments, when Uvanov again orders the strangers locked up, Poul will say, "I still don't like it" – which again only makes sense in the context of those lost lines.)

Borg's bullishness draws a famous line from the Doctor: "You know, you're a classic example of the inverse ratio between the size of the mouth and the size of the brain." As scripted, this was an inverse "relationship".

Right: David Collings as Poul.

12m 11s Soon, in the ore section, a crewmember hands V45 a corpse marker for Zilda. Stage directions required the person to remain "off-camera, unseen and unidentified throughout", with only their hand visible. Evidently, the viewer was supposed to think that Uvanov was the most likely suspect, since the previous scene had ended with the Commander asking Zilda why she hated him – but here, Briant elected to show the 'unknown' person's feet, and the bottom of their distinctive humbug-striped pantaloons...

12m 41s The Doctor and Leela are held upright in the storage bank, secured by metal straps – an amendment from the script, in which they were "clamped inside storage cylinders". In what seems like an arch callback to Part Three of Boucher's own *The Face of Evil*, in which the pair of them found themselves manacled by the wrists to benches inside the Tesh spaceship, Leela comments: "Nice of them to leave our arms free..."

An hour or more may pass before Poul concludes that Leela couldn't have strangled Cass.

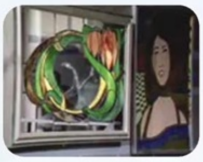
As written, the Doctor tried out various sonic screwdriver settings on his bonds, in an effort to find the correct combination. On screen, he points his fingers to his forehead and tries to think it out – by telepathy, we presume! This bears all the hallmarks of something Tom Baker might have come up with in rehearsals.

Later: Uvanov enters the control deck, where Zilda has been for the last hour – so what's the Commander been up to all this time?

This means an hour or more may pass before Poul concludes that Leela couldn't physically have strangled Cass – an assertion that *The Fact of Fiction* wouldn't wish to put to the test – and releases the Doctor. He recoils when the Doctor proposes that a robot might have done it. "Well, my friend, robots cannot kill. Their prime directive..." he begins, before the Doctor cuts him short. "...is the protection of human life," Poul concluded in the script.

Impossible? It's aerodynamically impossible for bumblebees to fly, retorts the Doctor – just as his third incarnation (Jon Pertwee) told Sgt Osgood (Alec Linstead) in *The Dæmons* (1971). This old saw, long ago disproved, is believed to have originated in *Le Vol des insectes* (The Flight of Insects), a volume written by the French entomologist Antoine Magnan in 1934.

Bumblebees, adds the Doctor, are "tear-anne" insects – according to Tom Baker's rather eccentric pronunciation of 'Terran'.



16m 47s Zilda enters Uvanov's office... where a mirror shows the reflection of an unknown individual standing in the corridor outside the door, as she steps inside: a BBC staffer, we presume.

After reading a document from Uvanov's safe, Zilda uses the intercom to accuse the Commander of murder. Soon, Poul finds Uvanov standing over her body...

21m 06s "By the pricking of my thumbs,/Something wicked this way comes," mutters the Doctor, when Leela senses something wrong – quoting the Second Witch in Shakespeare's *Macbeth*.

Next: the whole sandminer lurches, its 'motive units' overloaded and its controls sabotaged... as we race towards a cliffhanger that was again contrived in order to make up for an under-running episode.

Dask reports finding Borg strangled "down" in the motive units... but arrives back on the control deck, to try to stop the Doctor severing cables, in very short order. Are the motive units really so close by? Because one

Right: The cowled figure of Taren Capel prepares to operate on a robot.

Bottom right: Undercover agent D84 (Gregory de Polnay).

might almost think that Dask wasn't there when he reported Borg's death...

"She's going!" cries Toos.

PART THREE
FIRST BROADCAST: 12 February 1977

00m 40s Taking a cutting tool from the Doctor, Dask severs the sandminer's zeta links. As scripted, he took cutters from his own belt, declaring: "I'll do it. I am responsible." Which could be taken one of two ways – either that it was his responsibility as Chief Fixer, or that he was the saboteur, making a Freudian slip...

After the sandminer stops and Dask departs, the Doctor remarks: "I'm sure Dask knows exactly where to look for the damage" – another line with a possible double meaning.

02m 34s In the crew room, Leela binds Toos' wrist – scraped when the sandminer lurched to one side in the previous episode, perhaps? In the script, Toos had a broken arm.

Poul believes that the injured Uvanov, whom he's had locked up, killed Zilda because, ten years before, he and Kerril saw him leave her brother to die outside a sandminer rather than lose a lucrative sandstorm. The obvious question that no one asks is: why kill Chub and Borg? (As red herrings?)

After the sandminer resurfaces, fixed by Dask, the Doctor tells Leela to keep an eye on Poul... who isn't telling the whole truth, he thinks. Their dialogue overruns a line from SV7, reporting to acting commander Toos, about how: "Four Voc class robots in the heavy drive and ore smelting sections were rendered inoperative by the impact. They have been placed in Security [sic] storage." (The significance of this will become apparent in Part Four.)

Turning towards Leela, Toos describes how there's "a strict legal code governing the disposal of robots..." As she turns, she moves her head-dress out of the way of the background right – revealing a cameraman!

05m 56s In the storage bank, Dask rotates a vertical panel to reveal the "irreparable" V2, its head having been smashed in. Boucher visualised this differently, describing "A bank of small doors, as in the cold store of a mortuary, set into a wall. Someone opens a door and presses a button. A tray slides out. On it is lying the damaged robot, V.2. [sic]."

After turning the panel to reveal V77 – presumably one of the now-inoperative robots described by SV7 in the largely inaudible line mentioned above – Dask departs. But Poul flips it back, sinking to his knees in horror when he sees blood on the V2's hand. As scripted: "He makes a high crooning noise and starts rocking from side to side..."

Investigating forward compartment 19, SV7 sees a figure on a screen who persuades him to open a secondary command channel... causing his eyes to turn red.

09m 24s In Uvanov's office, the Doctor persuades the supposedly mute D84 to speak. "I cannot explain," says the robot. As written, the Doctor replied: "You have no programmed inhibitions. You see, I know what you are. What I need to know is why you're here."

(Where's Uvanov, though? Poul told SV7 to hold him here towards the end of Part Two. Perhaps there's a secret exit, known only to the Commander?)

09m 45s In compartment 19, a hooded figure operates on the brain of an unlabelled robot – V6, according to the script. Why the hood? There's no reason for the mystery figure (ie, Dask) to conceal his features. But then again, he's operating on a robot's brain – so perhaps his peculiar dress is simply to prevent contaminating the robot subject in some way, or to protect the eyes of the person performing the procedure (from the glare of the probe, perhaps?).

The robot's hands flex – revealing a distinctive flower logo on its silver gloves. But why shouldn't the Marigold company still be manufacturing latex handwear in the far future?

When we cut back to Uvanov's quarters, D84 has revealed that he's a robot detective whom the Company placed aboard Storm Mine Four after they received letters threatening a robot revolution signed by a rogue scientist named Taren Capel, who lived only with robots from childhood. But surely Capel wouldn't have revealed his location – so why has D84 been sent here? Terrance Dicks plugs the gap in his Target Books novelisation, describing how: "Although there was no clear proof, several of the letters had been despatched into the communications circuit from the vicinity of Uvanov's Sand-miner [sic]."

There's an intentional assonance between the name 'Taren Capel' and that of the Czech writer Karel Čapek, who coined the word 'robot' for his 1921 play *R.U.R.* (Rossum's Universal Robots) – in which artificially created workers rebel against their human masters.

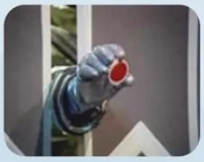
Proceeding through the corridors in search of Capel's presumed secret workshop, the Doctor starts when D84 puts its hand on his shoulder, saying it "heard a cry" – ie, Leela's call for help from the crew room (where Poul locked her in, earlier). "That was me," says the Doctor, but D84 persists. As written, the Doctor responded to D84's first repetition of "I heard a cry" by saying, "Now is not the time to start developing an imagination, Officer" – and so they moved on.

After SV7 doles out corpse markers to three other robots, and Leela narrowly →

Right: Toos (Pamela Salem) makes a desperate call for help.

→ escapes the murderous V5, the Doctor and D84 discover the workshop in compartment 19 – but how? Again, Terrance Dicks fixes the hole, describing how the pair had used a process of elimination – checking off the only possible rooms one by one.

To warn the others that some robots' brains have indeed been modified via Laserson probe, D84 offers the Doctor the microphone-like communicator he carried in; perhaps, while undercover, he's been hiding it inside a secret compartment of his own? "Police issue?" wondered the Doctor in the script, before hailing Toos in her cabin...



19m 23s Toos tries to close her cabin door on the approaching V6 – trapping its forearm in the door in one shot, but only its wrist in the next. As written, she closed the door on V6's whole arm, which she then battered with an ornament – causing the whole limb to fall off, not just the hand!

Toos begs the Doctor for help – but D84 is already on its way to her cabin. As scripted, the Doctor urged her: "Pull yourself together Toos. Listen." But Toos was now "incoherent and sobbing" – and so he snapped, harshly: "Stop snivelling, woman!" There was no reply for a moment, before Toos came back with: "Stop snivelling commander if you don't mind." At which, the Doctor smiled: "Better." We might recall how the same Doctor had also deliberately goaded his former companion Sarah (Elisabeth Sladen) via radio, when she found herself stuck in a narrow conduit in the final episode of *The Ark in Space* (1975): "Oh stop whining, girl..." So was this dialogue dropped to avoid repetition?

22m 27s After Leela encounters a deranged Poul, Uvanov confronts the Doctor in the workshop, saying he followed him here – keeping his distance, perhaps, until D84 departed? ("Now I've tracked you to your lair," emphasises Uvanov in the Target telling.)

This scene was much reworked from the script, in which a concussed-looking Uvanov, with a bandaged head, burst in and fired a gun at the Doctor. Emerging from cover with the Laserson probe, the Doctor told him he was close enough: "Unless you want to be a pioneer in the field of long range lobotomy."

V4 enters... and puts its hands around the Doctor's throat.

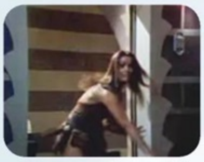
PART FOUR

FIRST BROADCAST: 19 February 1977

Uvanov plunges the Laserson probe into V4's head. The Doctor carries the hurt Commander into a corridor, where they're caught between V5 and the deranged V4...

02m 27s The cliffhanger originally written for the end of Part Three came here, with the Doctor asking SV7, who's watching on, for help – only for SV7 to order V5: "Kill them."

The Doctor and Uvanov escape after the Doctor places his hat and scarf on V5, confusing V4. As written, Uvanov told the Doctor to head to the command deck (sic) while he 'got' SV7. "Save the noble gestures for later," the Doctor told him. "We'll probably need them."



03m 46s With V6 having relinquished its stranglehold on Toos after SV7 summoned its assistance, Leela finds D84 standing over Toos when she enters the acting commander's cabin... with Camera 4 plainly visible to the left of the doorway when she throws V6's hand at the Dum.

This scene marks an acting reunion, since Salem and de Polnay had previously shared a stage in *Dick Whittington* at the Civic Theatre, Chesterfield, from December 1966 to January 1967 – when Salem played the Cat and de Polnay one of two cannibals.

While D84 goes to fetch Poul, Leela and Toos head for the control deck via the ore processing section: is that *really* the most direct route?

They hide in a hopper as V5 and V6 pass by, with V5 telling the other that Vs 35 to 40 have searched in there already. He must mean *before* the sandminer was sabotaged, because V35 was one of the damaged droids seen in storage in Part Three...

07m 32s Leela and Toos run onto the control deck, where V14, V16 and D33 stand deactivated – although their occasional quivering suggests that some part of their internal mechanics must be in spasm.

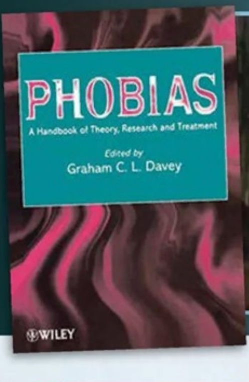
The blasé Uvanov reminds the Doctor "very strongly of a lady called Marie Antoinette". The Doctor should know, because he met her – or so he implied to Sarah in *Pyramids of Mars* (1975), when he produced a French picklock from his pockets: "Belonged to Marie Antoinette. Charming lady. Lost her head, poor thing..."

VOC HORROR

In Part Four, the Doctor defines Poul's 'robophobia' as "an unreasoning dread of robots" that can cause "identity crisis, paranoia, sometimes even personality disintegration". Fear of robots is a recurring idea in the works of Isaac Asimov, but the term 'robophobia' appears to have been Chris Boucher's own. Asimov instead described how some people might develop a 'Frankenstein complex' (in the short story *Little Lost Robot*, 1947).

'Robophobia' was formally described by the psychologist Graham C Davey in *Phobias: A Handbook of Theory, Research and Treatment* (1997) as an "irrational fear of robots, drones, robot-like mechanics, or artificial intelligence", characterised by the typical symptoms of anxiety disorders (panic attacks, for example). Although the term is now relatively common, it has yet to make the *Oxford English Dictionary* – but when it does, *The Robots of Death* must surely be its first citation.

Right: *Phobias: A Handbook of Theory, Research and Treatment* by Graham C Davey (1997).
Right centre: Poul suffers an attack of robophobia.
Far right: Taren Capel, a man who believes in the superiority of robots over humans.


PHOBIAS
A Handbook of Theory, Research and Treatment
Edited by
Graham C. L. Davey
WILEY

In the heat of the moment, the Doctor names the killer robots' controller 'Tarel' Capel – but perhaps he's muddled him, understandably, with the author of *R.U.R.*?

Explaining how Poul was another Company agent, working with D84, the Doctor says that his body language was wrong – a simplification of the scripted original: "He knew too much to be an ordinary crew member. And his body language was all wrong for anyone with the instinct to see it." Whereupon he glanced at Leela...

Like Zilda's brother, Poul is suffering from robophobia, or 'Grimwade Syndrome'. Originally 'Grimwol's Syndrome', this was amended as an in-joke, after production assistant Peter Grimwade (later a *Doctor Who* writer and director).

En route to the storage bank, the Doctor, Leela and D84 hide behind a staircase as ten killer robots pass by; as written, they instead "crouched in a ventilator grille".

11m 50s Meanwhile, Toos stops Uvanov from admitting Dask to the control deck... and we see that Dask (or rather, Taren Capel) is wearing a Super Voc's tabard, his face painted to resemble a robot – by another of the robots, we presume. As scripted, Dask was instead "partly-clad in robot dress. Boots, gloves, part of a helmet..."

In the storage bank, Leela notes the blood on V2's hand, which the Doctor guesses must be Borg's: "He was strong enough to put up a struggle." Perhaps this explains why Dask sabotaged the motive units – because Borg bashed in the V2's head in the course of their fatal struggle? If the crew had discovered the damaged V2, it would have confirmed that a robot was responsible – so Dask, alerted to the problem, would need to have concocted a reason to clear it from the scene of the crime. An easily fixable spanner in the motive units' works would have given another of his robots time to remove the V2 to the storage bank. (If so, it's a shame it didn't have the sense to clean up the human juice from the V2's hand, but that's robots for you.)

Like Zilda's brother, Poul is suffering from robophobia.

By patching D84's communicator into Dask's private command circuit, via V2's head, the Doctor hopes to be able to deactivate all the robots.

14m 50s SV7 will relay that V5 has seen Uvanov, Poul and Toos on the control deck – even though V5's only view is from behind a translucent wall panel. As originally conceived, this made more sense: on the control deck, Poul squatted down by a ventilator grille, and saw V5 inside. Then, after V5 began to bend the grille from the wall, Uvanov slapped an explosive pack on it – which destroyed the robot (as on screen).

Next: hiding behind the wall of Dask's workshop, Leela turns the tap on a canister of helium, collected from the storage bay – used by Chub for weather balloons, explained the Doctor in a lost line.

Arriving, Dask sticks a Laserson probe in D84's head – having first extracted it from V4's cranium, we presume.

D84 stops Dask from burning out the Doctor's brain by triggering the deactivator, destroying himself. SV7 fails to recognise Dask's helium-squeaky voice, and throttles him.

22m 09s After the Doctor spears its head with the probe, SV7 slumps to the ground... where its chest moves. Spasming mechanics again, or was actor Miles Fothergill puffed out?

There's a rescue ship on the way for Uvanov and Toos, the Doctor reassures Leela, as they return to the TARDIS. Poul survives, too – since all three reappear in Boucher's BBC Books sequel *Corpse Marker* (1999), several of Magic Bullet Productions' *Kaldor City* audios (from 2001), and various instalments of Big Finish's *The Robots* (2019-present). The latter also builds on the audio drama *Robophobia* (2011) – in which the Seventh Doctor (Sylvester McCoy) encountered the Ds, the Vs and the SVs once again... **DWM**

FURTHER INFO

BLU-RAY

The Collection: Season 14

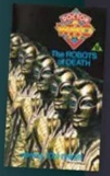
COMPANY BBC Studios
YEAR 2020
AVAILABILITY Out now

DVD

DOCTOR WHO
THE ROBOTS OF DEATH

COMPANY BBC Worldwide/ 2|entertain
YEAR 2000/2012 [Special Edition]
AVAILABILITY Out now

VIDEO



COMPANY BBC Video
YEAR 1986/1995 [unedited]
AVAILABILITY Deleted

NOVELISATION

DOCTOR WHO
AND THE ROBOTS OF DEATH

COMPANY WH Allen & Co/ Target Books
YEAR 1979
AUTHOR Terrance Dicks
AVAILABILITY Deleted

AUDIOBOOK

DOCTOR WHO
AND THE ROBOTS OF DEATH

COMPANY BBC Studios
YEAR 2018
NARRATOR Louise Jameson
AVAILABILITY Out now

Left: Surviving members of the sandminer crew plan their next move.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Review and illustration by
JAMIE LENMAN

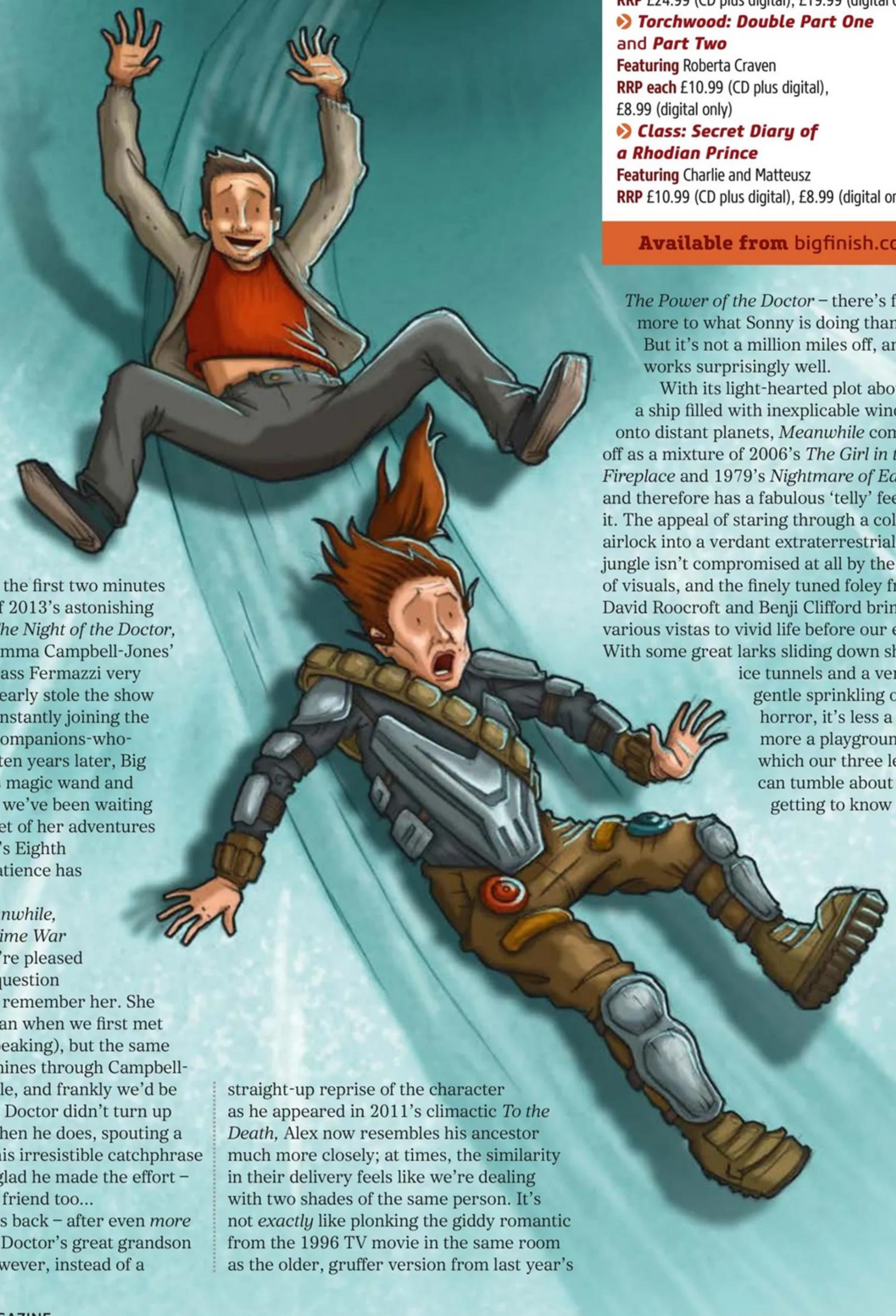
Reviewed this issue

Time War Five: Cass
Featuring The Eighth Doctor, Alex and Cass
RRP £24.99 (CD plus digital), £19.99 (digital only)

Torchwood: Double Part One* and *Part Two
Featuring Roberta Craven
RRP each £10.99 (CD plus digital), £8.99 (digital only)

Class: Secret Diary of a Rhodian Prince
Featuring Charlie and Matteusz
RRP £10.99 (CD plus digital), £8.99 (digital only)

Available from bigfinish.com



In the first two minutes of 2013's astonishing *The Night of the Doctor,* Emma Campbell-Jones' Cass Fermazzi very nearly stole the show (before she died), instantly joining the ranks of greatest-companions-who-never-were. Now, ten years later, Big Finish is waving its magic wand and giving us just what we've been waiting for – a whole box set of her adventures with Paul McGann's Eighth Doctor. And our patience has paid off in spades.

Tim Foley's *Meanwhile, Elsewhere* opens *Time War Five: Cass*, and we're pleased to find the lady in question more or less as we remember her. She may be younger than when we first met (chronologically speaking), but the same plucky spirit still shines through Campbell-Jones' every syllable, and frankly we'd be quite content if the Doctor didn't turn up at all. Of course, when he does, spouting a cheeky reprise of his irresistible catchphrase from *NotD*, we're glad he made the effort – and he's brought a friend too...

Sonny McGann is back – after even *more* time away – as the Doctor's great grandson Alex Campbell. However, instead of a straight-up reprise of the character as he appeared in 2011's climactic *To the Death,* Alex now resembles his ancestor much more closely; at times, the similarity in their delivery feels like we're dealing with two shades of the same person. It's not *exactly* like plonking the giddy romantic from the 1996 TV movie in the same room as the older, gruffer version from last year's *The Power of the Doctor* – there's far more to what Sonny is doing than that. But it's not a million miles off, and it works surprisingly well.

With its light-hearted plot about a ship filled with inexplicable windows onto distant planets, *Meanwhile* comes off as a mixture of 2006's *The Girl in the Fireplace* and 1979's *Nightmare of Eden*, and therefore has a fabulous 'telly' feel to it. The appeal of staring through a cold airlock into a verdant extraterrestrial jungle isn't compromised at all by the lack of visuals, and the finely tuned foley from David Roocroft and Benji Clifford brings the various vistas to vivid life before our ears. With some great larks sliding down shivery ice tunnels and a very gentle sprinkling of body horror, it's less a story, more a playground in which our three leads can tumble about whilst getting to know each

FULL CAST AUDIO DRAMA starring PAUL McGANN, EMMA CAMPBELL-JONES and SONNY McGANN
BBC
DOCTOR WHO
THE EIGHTH DOCTOR
TIME WAR
CASS
featuring NADIA ALBINA, GARETH ARMSTRONG, JAYE GRIFFITHS and SIMON SHEPHERD
with NICHOLAS BRIGGS AS THE DALEKS
BIG FINISH

other – the kind with the rubbery floor made from recycled tyres, so no one gets hurt but everyone has lots of fun.

Lou Morgan's *Vespertine* continues the frothy mood with a spooky old ship and a bunch of archaeologists for the Doctor to laugh at. Indeed, laughter seems to be the order of the day, which is a great relief considering the story's setting in the midst of the dreadfully serious Time War. Morgan's prose is peppered with pockets of poetry, such as slow-moving ice that "remembers it was once water", and the creak of the frozen decking on the ancient vessel is enough to make the listener reach for that extra jumper. Cass further distinguishes herself as a unique creation instead of just another 'sassy' new assistant, and the two McGanns make generous room for her in amongst the weight of their apparent history, forging a fine team. They're helped by winning work from Indigo Griffiths as the secretive Rin, plus Simon Shepherd's towering turn as the legendary Hudson Sage, everyone coming together to tell a quiet tale of family tragedy rather than a rollicking epic of universe-shattering proportions.

For that, we have to look to James Moran's *Previously, Next Time*, closing out the set with an ambitious two-parter that brings us slap bang into the temporal turmoil we've so far been avoiding. The mysterious civilisation that seems to have sprung up in the blink of an eye benefits from the same stout world-building as Tim Foley's *Meanwhile*, in that its cultures and peoples are engaging enough on their own, even before that thunderous *VWORP VWORP* destroys everyone's peace.

> *Meanwhile* is less a story, more a playground in which our three leads can tumble about.

Supported by other members of the likable guest cast, Nadia Albina's Oshia convinces us that theirs is the rational point of view and it's the TARDIS team who are the crazed maniacs, dropping out of the sky with their fevered proclamations of imminent doom. Her calm, measured tones help us see things from the other side of the divide, and the initial interrogations are awash with deft comedy – although it does take an awfully long time for both parties to come to terms.

Once they do, there's a rip-roaring *Indiana Jones* feel to proceedings. Fans of the last crusader will adore the nifty business of the tricksy temple with semi-solid walls. And, despite Cass' ear-splitting protestations, the Doctor sounds once again like he's truly savouring his explorations of an infinite, unfathomable cosmos. Rooted in a classic time paradox, *Previously* manages to convey a scale that was absent from the cosier opening chapters, and the effect is of a rolling momentum that heightens the already desperate stakes. For the most part, the Daleks themselves remain a slightly distant yet darkly threatening presence – an abstract fear overshadowing the entire enterprise, allowing the Doctor to take centre stage.

And here's where *Previously* shines, with the Time Lord as a full-on action hero, defying death at every turn and engaging in ludicrous stunts, including his hijacking of a lobotomised Dalek and riding it through the sky into the hulking command saucer. His witty confrontation with a lone sentry is essential stuff – nimble and confident and overflowing with charm. And this is what we love about him. Anyone can save the day against unbeatable odds while also looking incredibly cool, but to be *funny* as well is the kind of thing very few can pull off. McGann sounds like he's found a second (third? fourth?) wind in the part, and it's in no small way due to the chemistry he enjoys with his new comrades.

Elsewhere there's much to savour. Ian Conningham's dithering Kade comes into his own against Gareth Armstrong's odious Davon, and when the Daleks finally engage their quarry, they do so with thrilling savagery. The riddle of the overnight society unfolds its petals to reveal layer upon layer of delicious detail, and with all this going on it's little wonder that Cass herself (along with Alex) is possibly a trifle sidelined. Still, if the beautifully played final cliffhanger is anything to go by, we haven't seen the last of her just yet. →

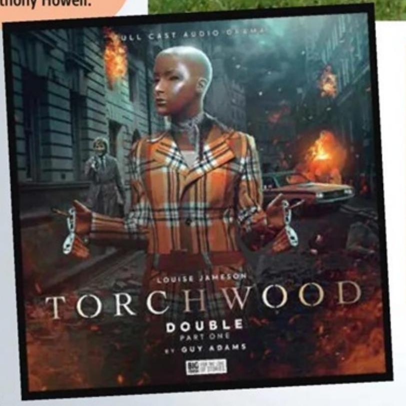
Top right: Eighth Doctor Paul McGann with Jaye Griffiths, who guest-stars as Hieronyma Friend in *Cass*.

Above inset: Sonny McGann plays Alex Campbell.

Left: Emma Campbell-Jones plays Cass opposite Paul McGann.

Right: The cast of *Double* includes Don Gilét, Omari Douglas, Louise Jameson, Reda Elazouar, Emma Lowndes and Anthony Howell.

Louise Jameson is rightly revered by *Doctor Who* fans for her sensitive, rigorously truthful portrayal of warrior savage Leela in the late 1970s, and then from 2003 onwards via Big Finish's extended range of titles. (Not forgetting her bonkers cameo in 1993's celebratory *Dimensions in Time*.) We're so utterly fooled by her dedication to this single role, it's sometimes hard to remember they're not one and the same, a point Big Finish has been eager to underscore through her numerous appearances in series such as *Survivors* and *The Omega Factor*. Finally, in the two-part *Torchwood: Double,* Jameson brings every ounce of her immense talent to a script as dark as pitch, and the results are breathtaking.



Guy Adams' milieu of money and murder uses the fallout from the 1960s like one large hangover throbbing in the heads of all assembled; gone is the energy and optimism of the flower generation, replaced by plaid suits, the fug of cigarette smoke and brown as far as the eye can see. In this setting, the ever-evolving Nestenes are simply another power-grubbing corporation willing to do whatever it takes to obtain their objective, and this time their objective is oil. After last year's *The Auton Infinity* gave us their deities and creation myths, *Double* looks further into the stratification of their society, from lifeless shells to simple copies to more complex beings, building on ideas concerning the nature of identity and free will that were first explored in 2010's *The Pandorica Opens*. Omari Douglas leads these debates via his shifting, nuanced depiction of journalist Neal Hart – an impressive debut, to say the least.

> Jameson brings every ounce of her immense talent to a script as dark as pitch.

The first instalment is mainly concerned with setting the grim tone and lining up the many helpless dominoes, ready to be toppled by cold plastic hands. Blair Mowat's sensational reworking of the original music cues from 1971's *Terror of the Autons* conjures a sickly vibration of unease throughout, and Jameson's faultless portrait of a woman in the depths of depression makes for an intentionally unpleasant atmosphere. But it's in the second half that things get really nasty, and we see just how low she has sunk. A vicious killing in a blacked-out limousine is made all the more unsettling by her jaded silence, only to be trumped almost immediately by a frankly harrowing business meeting, offering some of the bleakest images Big Finish have ever created. If *Double* has a soul, this is it; a shadowy box of tinted glass and vinyl upholstery, with no light shining in or out – the walnut walls of a tawdry boardroom splattered with petroleum and blood.

It's far from perfect; Anthony Howell's excellent Cornwell serves no real purpose other than to remind us how banal this level of violence has become, and Emma Lowndes' Patty is an unnecessary, faintly corny contrivance. Nevertheless, Jameson succeeds in holding the whole thing together with effortless expertise, one minute spitting with contempt, the next minute monotoning like somebody who can barely remember their last recognisable human emotion. Truly, we don't deserve her. **DWM**

Secret Diary of a Rhodian Prince

FULL CAST AUDIO DRAMA STARRING GREG AUSTIN AND JORDAN RENZO
FROM THE WORLDS OF
BBC DOCTOR WHO
CLASS
SECRET DIARY OF A RHODIAN PRINCE
BY BLAIR MOWAT
CREATED BY PATRICK NESS

It's hard to pinpoint who exactly Blair Mowat's *Secret Diary of a Rhodian Prince* is aimed at. For people who have never seen (or heard) the 2017 spin-off *Class*, chronicling the exploits of a group of ordinary school kids and two aliens, this isn't exactly the best jumping-on point. For avid fans who lapped up every minute, it serves as a sort of recap of the main events of the television series, plus scattered references to sundry audio adventures, without adding much that's new.

Narrating as Charlie, Greg Austin maintains his endearing otherness, and the many fish-out-of-water moments are doubly piquant when set against the cruel backdrop of a dull physics lesson. But without the sardonic Quill as his foil, some of the comedy falls flat. Much better are the 'real-life' flashbacks featuring Jordan Renzo as boyfriend Matteusz, allowing the pair to rekindle their tender on-screen chemistry. The lilting teenage romance is almost enough to carry the whole thing along – *almost*.

At best, *Secret Diary* works as a kind of college yearbook, filled with football scores, awkward portraits and even a few sad memorials, with the odd salacious detail scribbled in the margins. A souvenir for for hardcore fans.

Left: Greg Austin and Jordan Renzo.

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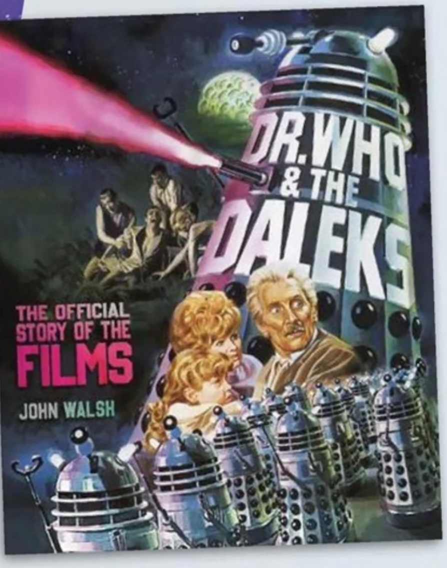
Dr. Who & the Daleks: The Official Story of the Films



Book

Written by John Walsh
Titan Books £35 (hardback)

Author John Walsh, our guide to the making of the two 1960s Dalek movies starring Peter Cushing, appears to have a rather shaky grasp on the adventures of the Time Lord known as the Doctor, as told in the television series *Doctor Who*. In one of this book's introductory chapters, for example, he muddles an episode name with a story title. But no matter, for this is the tale of the eccentric inventor Dr Who... and when it comes to that lovable old big-screen professor who built a time machine in his back garden, Walsh knows his stuff.

With cinema screenings and 4K Blu-ray releases, the films have been in the spotlight quite a bit over the past six months or so. This hardback is a timely guide to those alternative tellings of familiar tales; particularly useful, perhaps, for those who are new to the parallel world of 'the family Who'. Long-term fans will be unsurprised to find Peter Haining's *Doctor Who: A Celebration* listed in the bibliography – because, much like that 1983 publication, this is more of a coffee-table compilation to be leafed through at leisure than a comprehensive blow-by-blow analysis. And we can all be intrigued by Peter Cushing's assertion (on page 44) that the movies exist as a result of interference by the Celestial Toymaker...

Some fairly eccentric ordering and categorising mean that Barrie Ingham (who played the Thal Alydon in the first film) gets a listed chapter on the contents page, while the likes of Bernard Cribbins (who played Special Constable Tom Campbell in the second) go without. Topics such as merchandise and promotion receive incomplete grab-bags of coverage, though they're entertaining and colourful nonetheless. Nothing is examined in great detail, and that's fine for a tome of this kind. Things are generally kept light and fluffy. Lots of the anecdotes will be familiar to aficionados of the films – from Roberta Tovey's bag full of shillings to Roy Castle's trombone, they're all here, along with the *Sunday Express*' opinion that the Daleks were "The finest creations for children since Bambi"!

What really makes this book stand out, however, is the rich and comprehensive visual content. We're familiar with pictures of 'topless' Daleks in rehearsal situations, of course – but the image of the 'bottomless' one on page 35 is something else. Other highlights include a full-page portrait of Ingham in his glorious Thal make-up on page 55, and a gorgeous shot of Cushing and Cribbins on location by the Thames on page 128. Numerous black-and-white images have been colourised for this book by the magical ministrations of former **Doctor Who Magazine** editor Clayton Hickman. It's little touches such as this that make this volume really quite special.

> What really makes this book stand out is the rich and comprehensive visual content.

There are excellent sections reproducing the various film posters in all their glory, and lavish spreads detailing several concept art pieces and matte paintings used in the productions. As a visual archive of the Dalek films this is impressive – never before have so many behind-the-scenes images been gathered together in such outstanding quality. Even the cover – with its embossed lettering and spot varnishing – boasts high production values.

Those seeking a detailed in-depth account of the minutiae of these movies will have to look elsewhere – and they could do a lot worse than seeking out the articles published in this very magazine over the past year. But as a sumptuous pictorial record of this unique era in *Doctor Who*'s history, this book is unparalleled. **RICHARD UNWIN**

Right: Peter Cushing (as Dr Who), Roy Castle (Ian), Jennie Linden (Barbara) and Roberta Tovey (Susan) in an image from *Dr. Who and the Daleks* (1965) colourised by Clayton Hickman.
Photo © Studiocanal.

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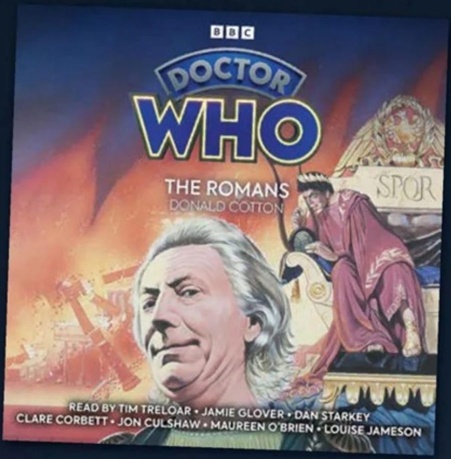
Far right: A spread from the new book showing some of the international posters for the first film.

The Romans


BBC
DOCTOR WHO
THE ROMANS
DONALD COTTON
SPQR
READ BY TIM TRELOAR • JAMIE GLOVER • DAN STARKEY
CLARE CORBETT • JON CULSHAW • MAUREEN O'BRIEN • LOUISE JAMESON

Audiobook

Featuring The First Doctor, Ian, Barbara and Vicki
Written by Donald Cotton
Read by Various
BBC Audio RRP £20 (CD), £9 (digital)

Near the start of this new audiobook, the Doctor promises "an evening or so in the company of one of the most unscrupulous and blood-soaked tyrants in history!" – and *The Romans* does not disappoint.

Adapted from Dennis Spooner's 1965 scripts, in which the TARDIS deposited the First Doctor, Ian, Barbara and Vicki in first-century Rome, Donald Cotton's 1987 novelisation plays fast and loose with the source material, preserving the essence of the story without feeling the need to retain every detail. And like Cotton's other novelisations, *The Myth Makers* and *The Gunfighters*, it's told in the first person (several of them), complete with the various narrators' idiosyncrasies and incomplete understanding of the facts.

To be precise, this is an epistolary novel, told entirely though journals and letters apparently maintained by the characters during the course of their adventures – though quite how they managed to do this when those adventures include enslavement, shipwrecks, lion rampages and infernos is discreetly overlooked. BBC Audio has therefore elected to use a different reader to bring life to each character. This means that, unlike previous audiobooks with only one or two readers, we're treated here to a stellar cast of seven.

Dan Starkey reads the Doctor's diary. In the TV episodes, the Doctor wanders blithely through the story, leaving chaos in his wake. That's true here, as well, but it's even funnier thanks to the Doctor's inflated view of his own talents – a view, it becomes clear in other extracts, not widely shared by his travelling companions, nor his new acquaintances. Notably, the TV scripts had the Doctor play an Emperor's New Clothes trick by posing as a lyre player, whereas the novel has him strumming an "atonal composition" so bad it enrages the lions in the Colosseum.

Jamie Glover reprises his role as Ian Chesterton – but rather than the schoolteacher hero we know and love, his journal reveals him as priggish and self-absorbed, comically disdainful of the Doctor's "inane eccentricities" and that "damnable contraption", the TARDIS.

> The novel has the Doctor strumming an "atonal composition" so bad it enrages the lions in the Colosseum.

Louise Jameson reads a sole letter from "popular history mistress of Coal Hill Comprehensive" Barbara Wright. Its gently chiding tone and coiffure-obsessed undercurrent contrast strongly with Nero's impression of Barbara as a "fiery tempered little rogue".

Vicki, as in the TV episodes, comes out best, flitting through various scenes like the spirit of 1960s youth, cheekily calling out the Doctor's "senile dementia" even as he misconstrues her rebellious intentions as "juvenile intrusions". Vicki isn't the sort to keep boring diaries or letters, but her creator, Maureen O'Brien, is on hand to read the memoirs of state poisoner Locusta, who recognises something of her own iconoclasm in Vicki and picks her as an assistant.

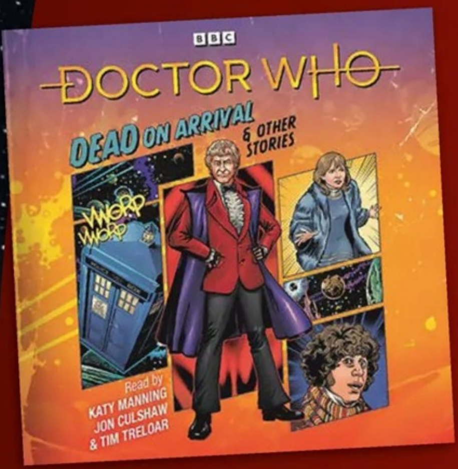
Clare Corbett and Jon Culshaw play Empress Poppea and Emperor Nero; jealous of each other's conquests and constantly plotting one another's deaths, these are characters of such philandering wickedness that they definitely belong together. Tim Treloar completes the cast, both as the pompous historian Tacitus, who writes the prologue and epilogue, and the hapless legionary (second class) Ascaris, whose useless attempts to assassinate the Doctor invariably rebound on him, and whose letters chart his sad decline.

The variety of voices, the briskness of the storytelling and the quality of the jokes are better than anything else in the Target series. The resulting "*Quo Vadis* TARDIS affair" is not only one of the most delightful of all *Doctor Who* novelisations, but perhaps the best audio adaptation thus far. **MATT MICHAEL**

Above: Ian (William Russell) and Barbara (Jacqueline Hill) in *The Romans* (1965).

Left: Vicki (Maureen O'Brien) and the Doctor (William Hartnell) are questioned by a centurion (Dennis Edwards).

Dead On Arrival & Other Stories

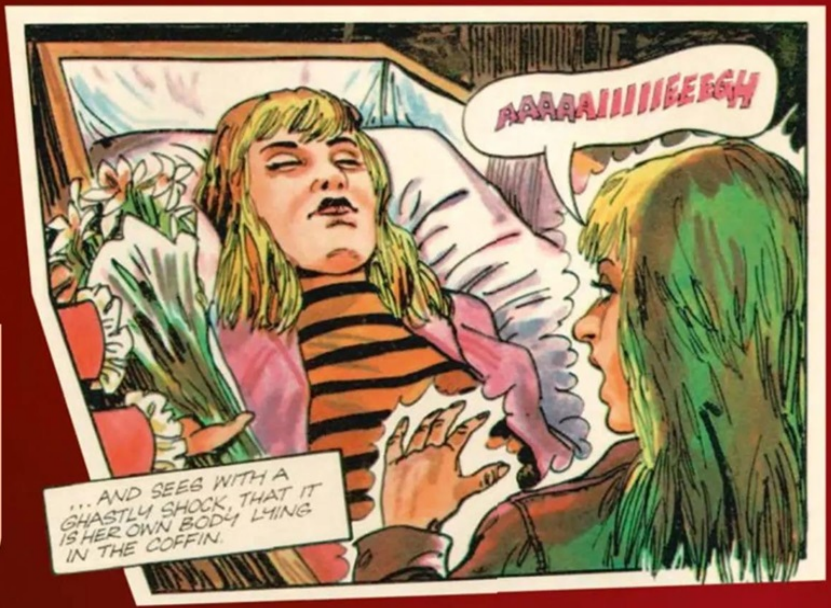

BBC
DOCTOR WHO
DEAD ON ARRIVAL & OTHER STORIES
VWORP VWORP
Read by KATY MANNING JON CULSHAW & TIM TRELOAR

Audiobook

Featuring The Third Doctor and Jo, the Fourth Doctor and Sarah, the Fourth Doctor and Leela
Adapted by Paul Magrs
Read by Jon Culshaw, Katy Manning and Tim Treloar
BBC Audio RRP £11 (CD), £9 (digital)

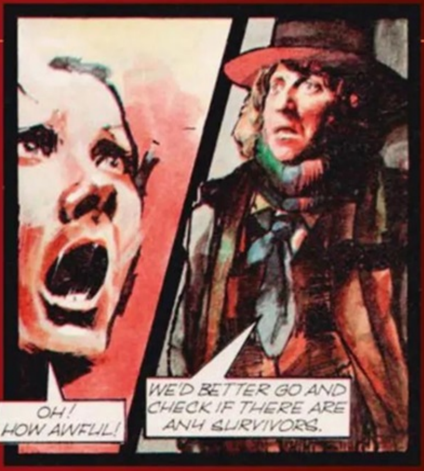
This new BBC audiobook adapts three comic strips that first appeared in the 1970s World Distributors annuals, dramatised by Paul Magrs and read by Katy Manning, Jon Culshaw and Tim Treloar.

The first, *Dead on Arrival*, from the 1975 annual, is an eerie adventure for the Third Doctor and Jo Grant. Returning from visiting the peace-loving snail people of the planet Mezlob, the TARDIS encounters some space miasma and goes horribly wrong. Jo passes out, eventually waking to discover she's not quite the woman she used to be.


AAAAAIIIIIEEEGH
...AND SEES WITH A GHASTLY SHOCK THAT IT IS HER OWN BODY LYING IN THE COFFIN.

Famously, the annuals often bore only a passing resemblance to the TV series and its stars. But, while it's inconceivable that this story would ever have appeared on TV, elements of it capture the psychedelic, hippyish qualities of certain Jon Pertwee episodes, and also their undercurrent of horror. Imagine something like 1971's *The Claws of Axos*.

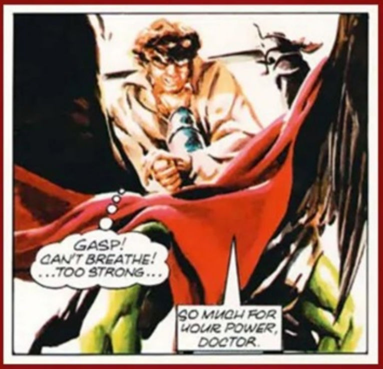
Jo's plight – seemingly dead, forced to witness her own funeral and coming face to face with her corpse – is disturbing. Her reaction – to lean into the fear out of loyalty to the Doctor, the Brigadier and the Earth, and to try to warn them of an alien invasion despite her ghostly condition – is totally Jo Grant. Brought to life (or after-life) by Katy Manning, this has an unexpected authenticity that makes it a worthy choice of title story.


OH! HOW AWFUL!
WE'D BETTER GO AND CHECK IF THERE ARE ANY SURVIVORS.

The second story, from the 1978 annual, is *The Traitor*. Featuring the Fourth Doctor and Sarah Jane Smith, it's slighter than *Dead on Arrival*. Ominously, it's a 'time they got it wrong' story, which unfortunately gives away the *Inside No. 9* twist even as it adds some tension to a tale of the TARDIS rescuing the survivors of a crashing spaceship. As they help the shattered crew evade sinister security robots, Sarah Jane has an instinct that all is not as it seems, and even the Doctor has misgivings.

> Jo passes out, eventually waking to discover she's not quite the woman she used to be.

Without saying too much, the reveal involves insane, psychotic killers and packs a genuine wallop. If the Fourth Doctor admits he can't help, you know things must be bad. This is downbeat and sinister, narrated with an appropriate level of baleful reserve by Jon Culshaw, who puts his Tom Baker voice to effective use.


GASP! CAN'T BREATHE! ...TOO STRONG...
SO MUCH FOR YOUR POWER, DOCTOR.

The Power, the third and final entry, is from the 1979 annual, and lightens the mood considerably; it's an extremely silly piece, and much more typical of World Distributors. The Doctor and Leela arrive on the planet Shem for the coronation of the new Queen Azula, but they're almost immediately plunged into a power struggle for the crown. This is more *Flash Gordon* than *Game of Thrones*, as Azula's enemy, Zig, captures the Doctor and demands to know the secret of 'the Power' (which is absolutely definitely nothing like the Force in *Star Wars*). The Doctor and Leela are threatened by the fearsome Porgs, strapped down, plunged into death pits, and acrobatically battle for the fate of Shem.

None of this sounds remotely like the kind of episodes the TV series was producing in 1979, and Leela being tied up and removed from the action like a generic 'assistant' suggests the original author had only a nodding familiarity with Louise Jameson's fearless character. Tim Treloar performs this marvellous nonsense with exactly the right level of eyebrow-arching incredulity, complete with a Fourth Doctor who sounds like a Hugh Skinner comedy posho.

Be they impressive or absurd, I'm delighted that these obscure stories are now available for new audiences, and I look forward to future volumes.

MATT MICHAEL

Top: Sarah and the Fourth Doctor in *The Traitor* from the 1978 annual.

Above right: The Fourth Doctor in *The Power* from the 1979 annual.

Right: Jo Grant attends her own funeral in *Dead on Arrival* from the 1975 annual.

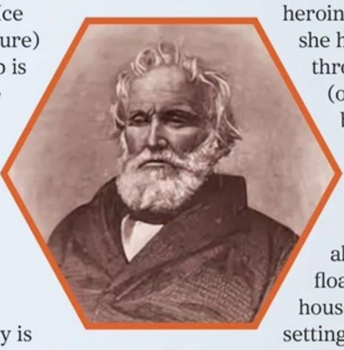
The Ice Kings

BBC
DOCTOR WHO
THE ICE KINGS
NIEL BUSHNELL
READ BY MAUREEN O'BRIEN

Audiobook

Featuring The Twelfth Doctor
Written by Niel Bushnell
Read by Maureen O'Brien
BBC Audio RRP £11 (CD), £9 (digital)

Our story begins in the Arctic in 1806. Somewhere in the frozen wastes, trading vessel *The Favorite* is returning home, laden with a cargo of ice, a commodity that has made a fortune for its owner, self-proclaimed 'Ice King' (and real historical figure) Frederic Tudor. But this trip is different – Tudor's crew are being slaughtered one by one, by something unseen and very deadly. There's nowhere to run, nowhere to hide and they're miles from rescue. Now that's what you call a 'cold open'.



The protagonist in this original Twelfth Doctor story is Irene Hyde, an ageing university lecturer who is underappreciated by her students and colleagues alike. The Doctor offers her a way out of this rut when he gatecrashes one of her Monday morning lectures, whisking her off in the TARDIS to investigate an ancient riddle on a supposedly doomed ship. What *was* the mysterious horned head found in a block of ice aboard *The Favorite* – was it alien, demon or some other kind of monster? As the creature works its way through the ship's crew and the Doctor struggles for answers, Irene realises that her first outing as his companion might well be her last.

Maureen O'Brien, who played Vicki in the television series in the 1960s, reads Niel Bushnell's story and provides character voices as necessary. She has a smooth, engaging voice, but her evocation of Peter Capaldi – with a gruff, Scottish accent – differs only slightly from her take on the American Frederic Tudor. It's a big ask for any actor, but you do get used to it and she carries it off.

> What *was* the mysterious horned head found in a block of ice aboard *The Favorite*?

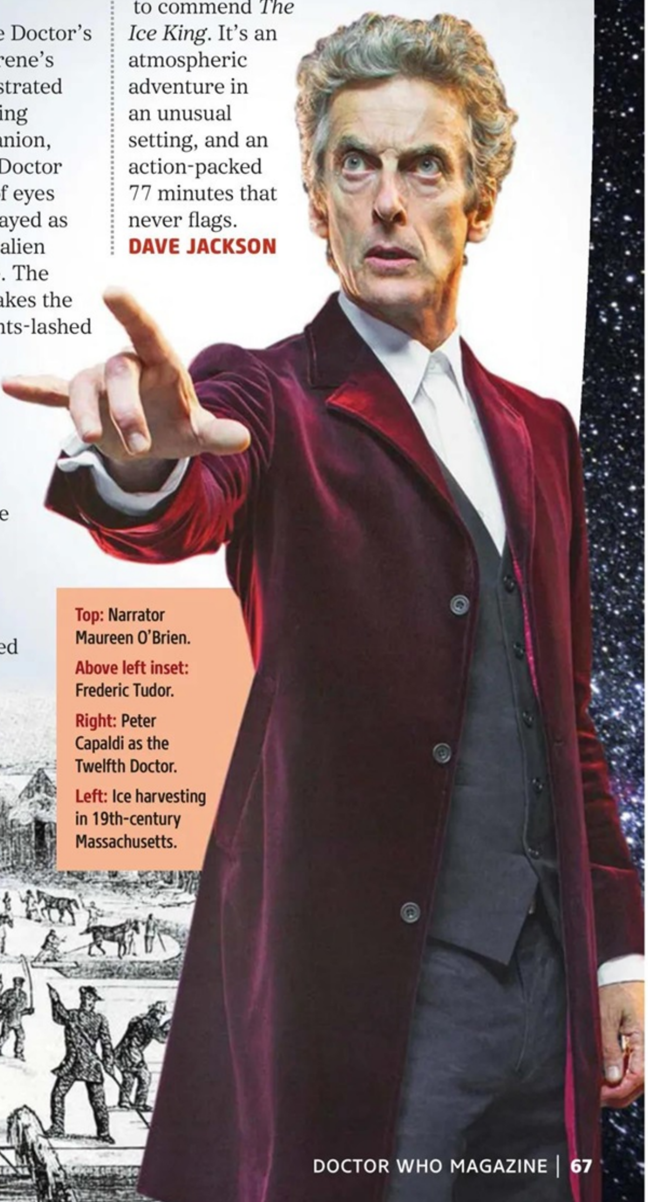
The dialogue neatly captures the Doctor's capricious nature, and we follow Irene's character development from a frustrated academic into a fearless axe-wielding heroine. As a new companion, she helps us to see the Doctor through a fresh pair of eyes (or ears); he's portrayed as both relatable and alien in equal measure. The sound design makes the creaking, elements-lashed ship seem almost like a floating haunted house, perfectly setting the scene for the shenanigans that follow.

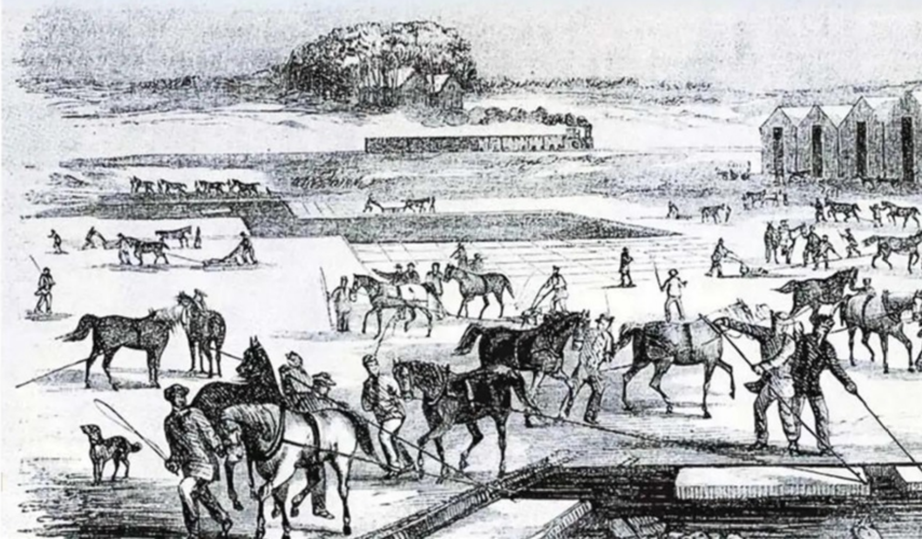
As well as being set in the middle of a cruel, sub-zero ocean, this story juggles three simultaneous threats. There's radiation (which, unusually, the Doctor himself is most vulnerable to), a giant mutated mollusc-like sea creature that's been polishing off the crew like a seafood buffet in reverse, and the severed but functional head of a murderous warrior robot trying to reunite with its body.

As likable as the plucky 50-something companion is, the way she resolves the main conflict herself when the Doctor is incapacitated could be a little too 'Mary Sue' for some tastes. Perhaps there should be some kind of sliding scale for how involved companions become, depending on the nature of the problem and the length of the story? Certainly, dealing with one menace at a time makes for a more linear through-story.

These concerns aside, there's much to commend *The Ice King*. It's an atmospheric adventure in an unusual setting, and an action-packed 77 minutes that never flags.

DAVE JACKSON





Top: Narrator Maureen O'Brien.

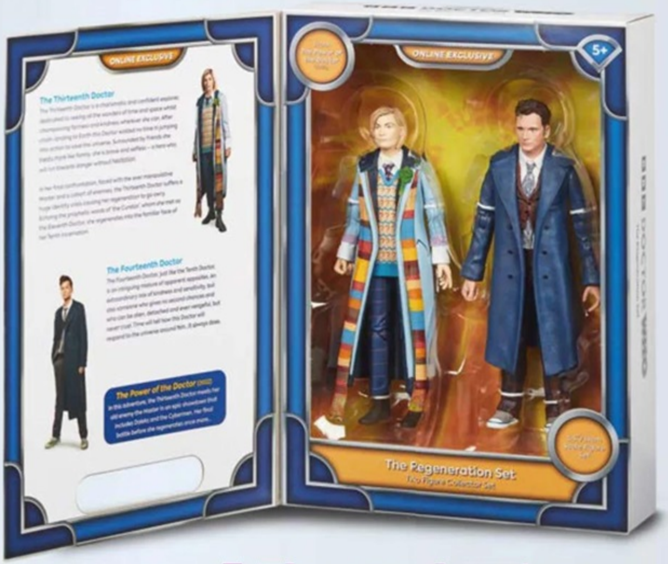
Above left inset: Frederic Tudor.

Right: Peter Capaldi as the Twelfth Doctor.

Left: Ice harvesting in 19th-century Massachusetts.

The Regeneration Set

BBC
DOCTOR WHO
The Regeneration Set
Two Figure Collector Set



Action Figures

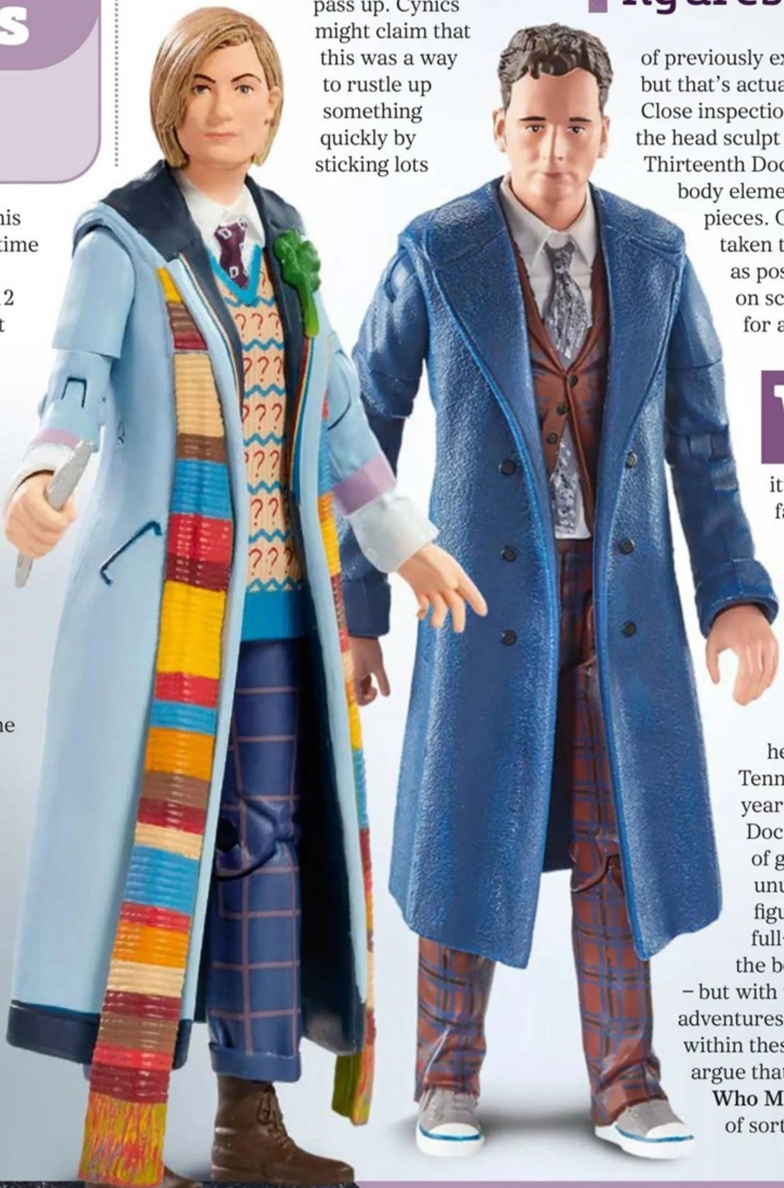
Character Options
Available from *character-online.com*
RRP £29.99

Imagine sending this set back through time to yourself – even to as recently as 12 months ago. What would last year's you have made of a Thirteenth Doctor figure dressed in a mish-mash of previous Doctor's outfits, packaged alongside a Fourteenth Doctor portrayed by David Tennant? Would the former you have believed this to be an authentic future, or would you have considered it as unlikely as the return of the diamond logo, which adorns the packaging and heralds *Doctor Who's* new era...?

Either way, this is the timeline that we find ourselves in, and this online exclusive from Character Options is one of the first artefacts to properly embody our brave new world. There's no messing about with that new-old logo, either. It's front and centre on the stylish 'book-style' presentation box, and in this the packaging makes as bold a statement as the figures within – that this is a time of change for the show. A regeneration in more ways than one.

Before we move on to pastures new, however, there's time to say goodbye to Jodie Whittaker's magnificent Thirteenth Doctor with the version of the character included here – in the multi-Doctor costume she sported after reversing her forced regeneration in *The Power of the Doctor* (2022). Pedants may note – given the name of the set – that it's not actually the outfit she was wearing at the moment of her transformation, but the glorious gallimaufry of iconic items from previous incarnations was clearly too good an opportunity to pass up. Cynics might claim that this was a way to rustle up something quickly by sticking lots of previously existing parts together – but that's actually not the case. Close inspection reveals that, while the head sculpt is the same as previous Thirteenth Doctor figures, most of the body elements are newly sculpted pieces. Great care has been taken to match this as closely as possible to what's seen on screen, and it makes for a fun piece.

> **The packaging makes as bold a statement as the figures within.**



Above left and right: The front and interior of Character's new Regeneration Set.

Right: The Thirteenth and Fourteenth Doctor figures.

When the regeneration finally comes, of course, it's not just the Doctor's face that changes – her clothes transform with her, and that new outfit is faithfully reproduced on the Fourteenth Doctor figure presented here. This is an entirely new sculpt – with the head reflecting how David Tennant has aged in the years since he last played the Doctor. There's even a touch of grey on his sideburns. It's unusual to have an action figure of a character whose full-episode TV debut is still the best part of a year away – but with the Fourteenth Doctor's adventures currently unfolding within these very pages, one could argue that this figure is a **Doctor Who Magazine** exclusive, of sorts! **RICHARD UNWIN**

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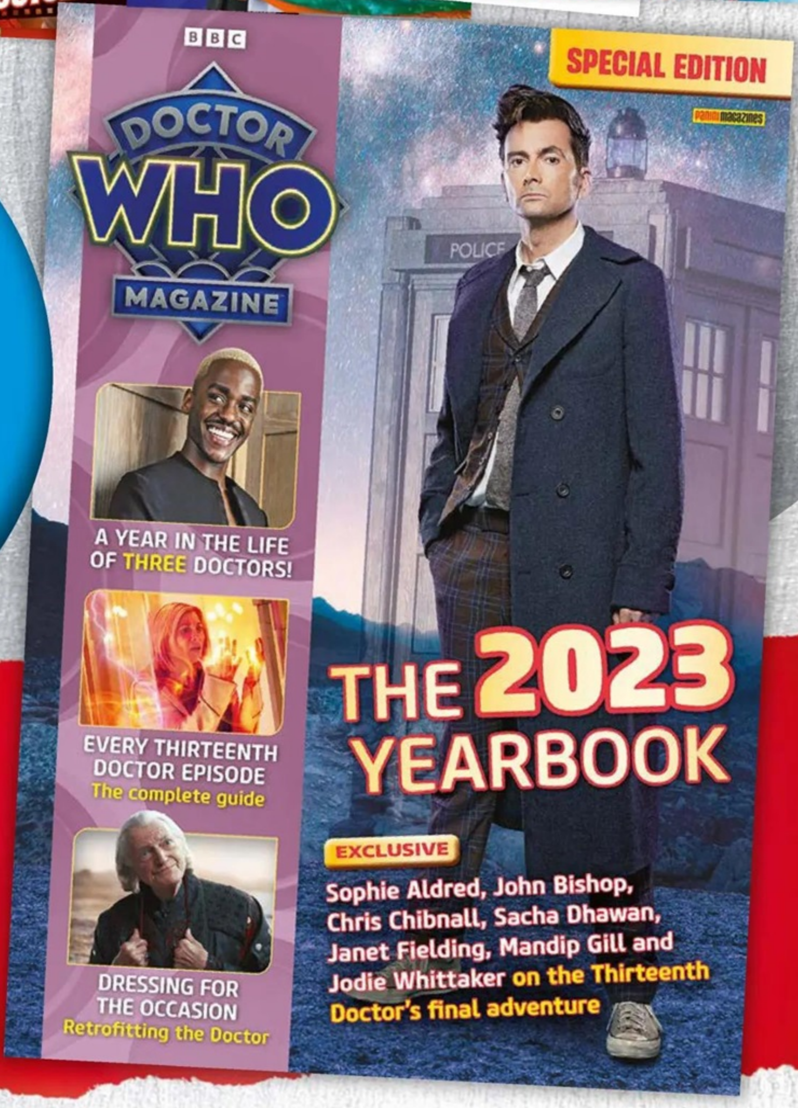
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EVERY THIRTEENTH DOCTOR EPISODE
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Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE DEMON SONG
AUDIO DRAMA

The Demon Song is the latest box set in *The First Doctor Adventures* audio drama series from Big Finish, starring Stephen Noonan as the Doctor and Lauren Cornelius as his companion, Dodo Chaplet.

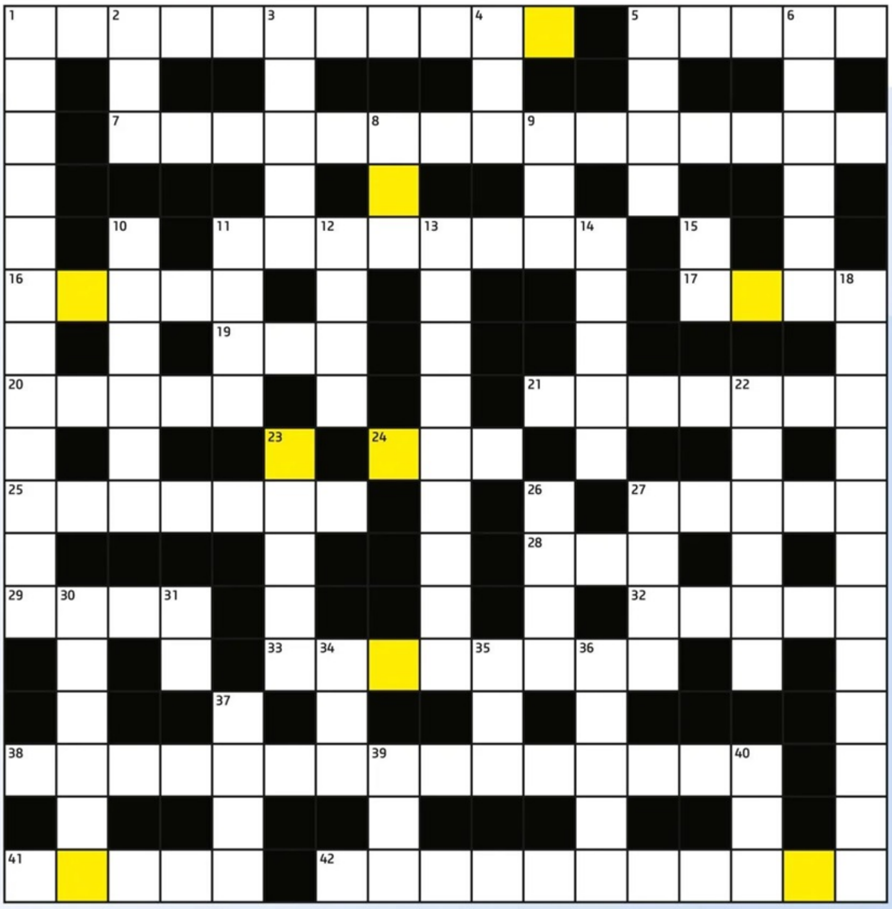
The set contains two full-cast stories. In *The Demon Song* by Bob Ayres, the Doctor detects a haunting melody on the streets of 2020s Camden. People are going missing, and one of them is Dodo. In *The Incherton Incident* by Nicholas Briggs, the TARDIS lands in coastal England in 1947, where an alien force threatens total destruction.

The Demon Song is available now from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). We have **FIVE** copies of the CD box set to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of one of the Doctor's companions.

FULL CAST AUDIO DRAMA STARRING STEPHEN NOONAN AND LAUREN CORNELIUS
BBC
DOCTOR WHO
THE DEMON SONG

Do you know your Hardin from your Hedin?

DWM CROSSWORD



ACROSS

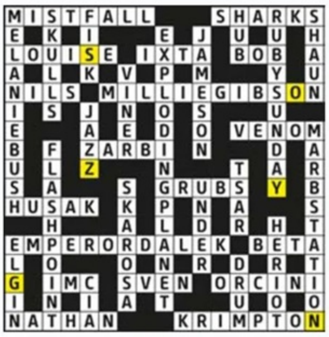
- **1** Tegan's cousin (5,6)
- **5** He helped the Doctor's party on Marinus (5)
- **7** The Brigadier (8,7)
- **11** State of the motorway in New New York (8)
- **16** Actor and acting manager of Las Cadenas (5)
- **17** Servants of Xoanon (4)
- **19** Mrs Gillyflower's daughter (3)
- **20** Captain of the *Fancy* (5)
- **21** One of the toys that George Thompson made come to life (3,4)
- **24** Companion of the Doctor (3)
- **25** Zargo, for example (7)
- **27** *The Power of ___* (5)
- **28** One of the Gonds (3)
- **29** The Doctor met him on Orphan 55 (4)
- **32** One of the Savants on Tigella (5)
- **33** Weapon used by Karvinista (4,4)
- **38** Viewing device on Apalapucia (10,5)
- **41** One of the men recruited by Miss Hartigan (5)
- **42** Friend of 1 Across (5,6)

DOWN

- **1** Shardovan, for example (12)
- **2** Real first name of circus owner Luigi Rossini (3)
- **3** (and 27 Down) One of the merry men (5,4)
- **4** *The __ of the World* (3)
- **5** *____ of Ghosts* (4)
- **6** The Controller used them as "policemen" (6)
- **8** One of the men who mistook the Doctor for Salamander when he arrived in Australia (3)
- **9** Broadcaster that covered the ATMOS and stolen Earth incidents (1,1,1)
- **10** Used to repel the Weed Creature (6)
- **11** Lawyer encountered by the Second Doctor (4)
- **12** Crew member of Chasm Forge (4)
- **13** *anag.* Holy grail (9)
- **14** Mogran, for example (5)
- **15** _ capsule – another name for TARDIS (1,1)
- **18** The Cybermen planned to use it to destroy the Earth (7,5)
- **22** Model of the solar system – there was one in Sutcliffe's house (6)
- **23** Sailor encountered by the Second Doctor (5)
- **26** Friend of Sarah Jane Smith (4)
- **27** See 3 Down
- **30** Silurian leader (6)
- **31** Luke Rattigan had an _ of 174 (1,1)
- **34** How Peri described the lethal vines in the Punishment Dome – poison __ (3)
- **35** Karvanista, for example (3)
- **36** Son of 29 Across
- **37** Gumblejack, for example (4)
- **39** Husband of Marta (3)
- **40** Tranquility __ – resort on Orphan 55 (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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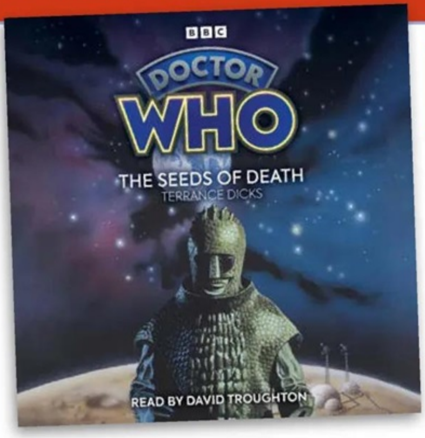
LAST ISSUE'S PRIZE WORD: ZYGONS

THE SEEDS OF DEATH AUDIOBOOK



David Troughton reads the 1986 book by Terrance Dicks – a novelisation of Brian Hayles' 1969 TV story featuring the Second Doctor, Jamie and Zoe.

T-Mat, a form of instantaneous transportation essential to the smooth running of life on Earth, is going disastrously wrong. The Doctor discovers that the T-Mat base on the Moon has been taken over by a group of Ice Warriors. With their home a desolate and dying planet, the Martian invaders see Earth as a world ripe for conquest. But before they can colonise Earth they must dramatically alter its atmosphere...

The Seeds of Death is available now, RRP £20 (CD) and £14 (digital). Thanks to BBC Audio we've got **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

Who did Louise Pajo play in the TV version of *The Seeds of Death*?
A Gene Kelly **B** Gia Kelly **C** Barbara Kelly

SHORT TRIPS: VOLUME 12 AUDIOBOOK

ADÈLE ANDERSON
AYESHA ANTOINE
JON CULSHAW
JACOB DUDMAN
SAFIYYA INGAR
DAN STARKEY
BBC
DOCTOR WHO
SHORT TRIPS · VOLUME 12

Short Trips: Volume 12 is the latest collection of narrated audio adventures from Big Finish, featuring no fewer than six Doctors. With a running time of four hours, the narrators include Adèle Anderson, Ayesha Antoine, Jon Culshaw, Jacob Dudman, Safiyya Ingar and Dan Starkey.

There are six stories in the audiobook: *Salvage* by Max Curtis, *AWOL* by Angus Dunican, *The Three Flames* by Sophie Iles, *Identity Check* by Eugenie Pusenjak, *Table for Two, Dinner for One* by Jennah Dean and *The Galois Group* by Felicia Barker.

Short Trips: Volume 12 is available from *bigfinish.com* as a digital download, price £14.99. If you'd like the chance to be one of **FIVE** readers who'll be getting a copy, provide us with the correct answer to the following question:

Who did Ayesha Antoine play in *Midnight* (2008)?
A AA Milne **B** BB King **C** Dee Dee Blasco

SHADES OF FEAR AUDIO DRAMA

This is the latest release in *The Ninth Doctor Adventures* series of full-cast audio dramas, starring Christopher Eccleston as the Doctor. *Shades of Fear* contains three adventures: *The Colour of Terror* by Lizzie Hopley, *The Blooming Menace* by James Kettle and *Red Darkness* by Roy Gill.

Alien threats come in many forms and many different hues. A charity shop where customers vanish, a 1920s gentlemen's club besieged by giant plants, and a distant colony planet where death hides in darkness – the Doctor is on hand to fight every shade of fear, wherever they manifest...

FULL CAST AUDIO DRAMA STARRING CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
SHADES OF FEAR

Shades of Fear is available from *bigfinish.com* priced £24.99 (CD and digital) and £19.99 (digital only). We have **FIVE** box sets to give away to lucky readers who can answer this question correctly:

Which of the following colours has *not* appeared in the title of a TV *Doctor Who* story?
A Green **B** Crimson **C** Violet

ALL OF TIME AND SPACE AUDIO DRAMA

This is the latest release in *The Doctor Chronicles: The Eleventh Doctor* series of full-cast audio dramas, starring Jacob Dudman as the Doctor and Safiyya Ingar as Valarie Lockwood. The new box set contains three full-cast adventures: *All of Time and Space* by Ellery Quest, *The Yearn* by Angus Dunican and *Curiosity Shop* by James Goss.

There's a story told throughout the universe. From the dawn of history to its dying days, you'll find someone telling it. The story of the traveller in the blue box. The story of the Doctor. No one knows the power of stories more than the Doctor, who has been in so many. But for Valarie, this is all new. She's about to learn how a story can save a life, forge a civilisation or even rewrite reality itself...

FULL CAST AUDIO DRAMA STARRING JACOB DUDMAN AND SAFIYYA INGAR
BBC
DOCTOR WHO
ALL OF TIME AND SPACE

All of Time and Space is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

"All of time and space, everything that ever happened or ever will. Where do you want to start?" This is a quote from which episode?
A *An Unearthly Child* **B** *Rose* **C** *The Eleventh Hour*

TERMS AND CONDITIONS The competitions open on Thursday 2 February and close at 23.59 on Wednesday 1 March 2023. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

Your complete guide to the latest DVDs and Blu-rays.

Doctor Who: The Collection – Season 9

BLU-RAY

Preview by **BOB FISCHER**

"There's a sense in Season 9 that the Doctor and Jo are off on their adventures," says director Chris Chapman. "So I wanted my documentary to be freewheeling and mad in the same way."

Chris is discussing *Location Location Location*, surely one of the most joyous contributions to the whole *Doctor Who* Blu-ray range. In this programme, Jo Grant herself – the irrepressible Katy Manning – spends three consecutive days revisiting the locations of three pivotal stories from this swashbuckling 1972 season: *Day of the Daleks, The Mutants* and *The Sea Devils*.

"It was great to spend 72 hours with Katy, screaming around southern England and trying not to kill her!" adds Chris. "We got her riding a Honda ATC90 trike, just as she did in *Day of the Daleks*, and I've never been so terrified during a film shoot. I asked Katy to bring sensible shoes. As you'll see in the film, she turned up in red high-heeled boots..."

Katy also reunites with three beloved 1972 colleagues: Anna Barry (Anat) from *Day of the Daleks*, Garrick Hagon (Ky) from *The Mutants* and Michael E Briant, director of *The Sea Devils*. And she discovers that, hidden deep within Chislehurst Caves, there are wooden props and wall decorations left behind by the *Doctor Who* production team over five decades ago. "Chislehurst has a policy that, whenever someone films there, they don't clear up afterwards," explains Chris. "So you can absolutely walk around and find bits of *Doctor Who* from 1972. In a million years' time, archaeologists will still be looking at props from *The Mutants*."

Fellow documentary makers Richard Latto and Stuart Manning were also feeling decidedly intrepid. In their programme *Michael E Briant: At the Helm*, the veteran TV director takes

DOCTOR WHO
THE COLLECTION
SEASON 9
DISC FIVE
THE SEA DEVILS
DISC FOUR
DISC ONE
DAY OF THE DALEKS
DISC EIGHT
THE TIME MONSTER
12
BBC

BBC Studios
RELEASED 20 March
RRP £69.99

STARRING
Dr Who **Jon Pertwee**
Jo Grant **Katy Manning**

CONTAINS

Day of the Daleks
written by **Louis Marks**
directed by **Paul Bernard**

The Curse of Peladon
written by **Brian Hayles**
directed by **Lennie Mayne**

The Sea Devils
written by **Malcolm Hulke**
directed by **Michael E Briant**

The Mutants
written by **Bob Baker** and **Dave Martin**
directed by **Christopher Barry**

The Time Monster
written by **Robert Sloman**
directed by **Paul Bernard**

OCÉANIS 323
Clipper

the duo out on the high seas to discuss his accomplished career. "We went sailing with him!" says Richard. "But it wasn't until we were on the breakwater that he said, 'I'll be honest with you, guys... I haven't sailed for a while.' And it was really rough out there! But he talked about how hard it was being a young director in the early 1970s, surrounded by crew who didn't like him because he was so fresh-faced."

The documentary is one of two produced by Richard and Stuart for the box set. The other, *Stuart Fell: The Fell Guy*, is a heartwarming look at the career of one of *Doctor Who*'s most experienced stuntmen – and, lest we forget, the man inside the costume for *The Curse of Peladon*'s unforgettable alien delegate, Alpha Centauri. "We took him to a nice Art Deco cinema, as he's always been very inspired by silent movies," recalls Stuart. "He talked us through some of his greatest stunts, and did a few new ones to introduce each segment. He collects old circus paraphernalia, and he'd brought a doctor's bag full of tricks. His opening question to us was: 'Can I do some fire-breathing?'"

Meanwhile, *Time and Atlantis* is a new behind-the-scenes look at *The Time Monster.* Directed by Steve Broster, it sends presenter Toby Hadoke to Berkshire's stately Swallowfield Park, primary location for this epic six-parter. He's joined by Katy Manning and John Levene (Sgt Benton), together with Wanda Moore (Dr Ruth Ingram), Aidan Murphy (Hippias) and film editor Martyn Day, the last three giving their first-ever interviews about their contributions to *Doctor Who*. Present, too, is stuntman Greg Powell, who – for the first time – gives his side of a scene that went badly wrong.

> **"We got Katy riding a Honda ATC90 trike, just as she did in *Day of the Daleks*."**
>
> CHRIS CHAPMAN

"A horse was hit by one of the Jeeps," explains Toby. "There was a BBC enquiry and the production team blamed Greg, but he claimed it was absolutely not his fault. The story is told from the BBC's point of view on the DVD, so it's nice to have Greg's take on the Blu-ray. He came back to Swallowfield Park for us and was fantastic. He's very down to earth. You know: 'The horse had a broken shoulder on the left, I had a broken shoulder on the right, and he was working again before I was!'"

Every Season 9 episode has been painstakingly polished by video and film restorer Peter Crocker, and the soundtracks have been given a spruce-up by audio engineer Mark Ayres. Only 14 of these 26 episodes exist in the BBC archive as original UK colour masters; the rest have been reconstructed by combining 16mm black-and-white film recordings – originally intended for overseas sales – with colour video recordings from US TV.

"For the Blu-ray, we've restored the US colour tapes and aligned the best aspects from both those and the 16mm films," says Peter. "It's a massive amount of work – three times what we'd do for restoring a standard episode. But hopefully the result is much nicer than we've seen before." And the pride of the box set restorations? "*The Sea Devils*," he says, without hesitation. "Based on how grotty the first three episodes looked on DVD, I think that's the one people will be most satisfied with..."

Action stations, everyone! Slip into your highest heels for a full-throttle ride, hurtling headlong into prime 1972 adventure.

BOB FISCHER

Top left: Katy Manning rides a familiar-looking Honda in *Location, Location, Location*.

Top right: *Michael E Briant: At the Helm* features one of the series' most acclaimed directors.

Right: Recording John Levene and Toby Hadoke at Swallowfield Park for *Time and Atlantis*.

Far right: Stuart Fell poses with a figurine of one his *Doctor Who* characters – Alpha Centauri.

Coming Soon…

Disc One

Day of the Daleks
Four episodes, restored in HD

Existing Special Features
- Audio commentary with Anna Barry, Mike Catherwood, Terrance Dicks, Barry Letts and Jimmy Winston
- *Blasting the Past* – making-of documentary
- *A View from the Gallery*
- *Now and Then*
- *Blue Peter* excerpt, broadcast 25 October 1971

New Special Features
- *Behind the Sofa* with Michael E Briant and Katy Manning; Sophie Aldred and Wendy Padbury; and Peter Davison, Janet Fielding and Sarah Sutton (the same contributors appear on all episodes of *Behind the Sofa* throughout this box set)
- *Sunday Best* – Radio 4 interview with Terry Nation, broadcast 6 February 1972
- *Free Thinking* – Radio 3 discussion about the Daleks, broadcast 14 July 2022
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Four camera scripts, plus three of director Paul Bernard's scripts
- Compilation editing script
- Studio floorplans
- BBC television play synopses
- BBC Enterprises sales sheets for Season 9
- PasB (programme as broadcast) paperwork for Season 9
- *The Dr Who Annual* 1973
- *The Dr Who Annual* 1973 production documentation
- *Radio Times* cuttings

Disc Two

Day of the Daleks
Special Edition
Four episodes, restored in HD

Existing Special Features
- *The Making of Day of the Daleks – Special Edition*
- *The UNIT Dating Conundrum*
- *The Cheating Memory*
- Special Edition teaser trailer

New Special Features
- *Day of the Daleks* 60-minute omnibus edition
- Monstercon II convention footage featuring Richard Franklin and Nicholas Courtney

Disc Three

The Curse of Peladon
Four episodes, restored in HD

Existing Special Features
- Audio commentary with Terrance Dicks, Chris D'Oyly John, Barry Letts and Katy Manning
- *The Peladon Saga: Part One* – making-of documentary
- *Jon and Katy*
- Storyboard comparison

New Special Features
- *Behind the Sofa*
- *The Curse of Peladon* abridged Target audiobook, read by Jon Pertwee
- 16mm film sequences from Episode Three
- *The Curse of Peladon* Episodes One to Four – reverse standards conversions
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Four camera scripts
- Visual effects design drawings and storyboards
- Writer Brian Hayles' notes
- *Radio Times* cuttings

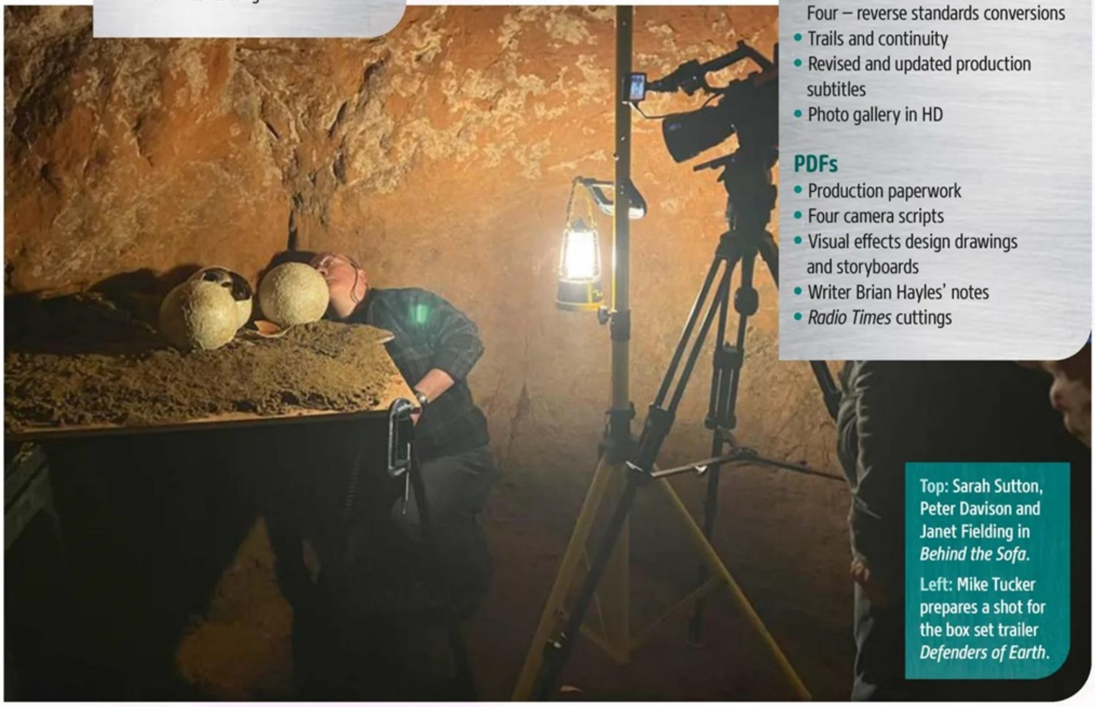
Disc Four

The Sea Devils
Six episodes, restored in HD

Existing Special Features
- Audio commentary with Michael E Briant, Terrance Dicks and Barry Letts
- *Hello Sailor* – making-of documentary
- Isolated music score
- 8mm film footage, with commentary
- *Musical Scales*
- *Nationwide* excerpt featuring Daleks, broadcast 22 February 1972
- *Coming Soon: The Mutants*

New Special Features
- *Behind the Sofa*
- Optional 5.1 sound mix
- Optional Dolby Atmos sound mix
- *South Today* excerpt, broadcast 19 November 2013
- *Today* (Radio 4) excerpt on children writing *Doctor Who* stories, broadcast 28 March 1972
- *Defenders of Earth* – trailer for *Doctor Who: The Collection – Season 9*
- Jon Pertwee interview from BBC Radio Solent, broadcast 21 October 1971
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Six camera scripts
- *Television Club: Putting on a Show* script
- *The Making of Doctor Who* (Piccolo edition)
- *Fleet Submarine* – leaflet
- *Fleet Submarine* – Submarine Exhibit Special
- *Radio Times* cuttings



Top: Sarah Sutton, Peter Davison and Janet Fielding in *Behind the Sofa*.

Left: Mike Tucker prepares a shot for the box set trailer *Defenders of Earth*.

Disc Five

The Sea Devils

90-minute Omnibus Edition, restored in HD

Existing Special Features

- *The Sea Devils* Episodes One to Three – reverse standards conversions

New Special Features

- Optional 5.1 sound mix
- Optional Dolby Atmos sound mix
- *Location, Location, Location: Season Nine* – featuring Anna Barry, Michael E Briant, Garrick Hagon and Katy Manning
- *Michael E Briant: At the Helm*
- *The Fell Guy* – feature on stuntman Stuart Fell

Disc Six

The Mutants

Six episodes, restored in HD

Existing Special Features

- Audio commentary with Bob Baker, Christopher Barry, Terrance Dicks, Garrick Hagon, Brian Hodgson and Katy Manning
- *Mutt Mad* – making-of documentary
- *Race Against Time*
- *The Mutants* Episodes One and Two – reverse standards conversions

New Special Features

- *Behind the Sofa*
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Six rehearsal scripts and six camera scripts
- *Radio Times* cuttings

Disc Seven

The Time Monster

Six episodes, restored in HD

Existing Special Features

- Audio commentary with Graham Duff, Phil Ford, Barry Letts, John Levene, Joseph Lidster, Marion McDougall, James Moran and Susan Penhaligon
- *Between Now… And Now!* – making-of documentary

New Special Features

- *Behind the Sofa*
- *Nationwide* excerpt featuring the BBC Special Effects Exhibition, broadcast 7 December 1972
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Six camera scripts, plus three of director Paul Bernard's scripts
- Paul Bernard's TARDIS sketches
- *Radio Times* cuttings

Disc Eight

The Time Monster

Additional special features

Existing Special Features

- *The Time Monster* Episodes One to Five – reverse standards conversions
- DVD restoration comparison

New Special Features

- *Time and Atlantis* – making-of documentary
- *On the Waterfront* excerpt with Jon Pertwee, broadcast 6 May 1989
- *The Panopticon Archive* – interviews with Ingrid Pitt and Terrance Dicks from Panopticon '92
- Richard Franklin at the 50th Anniversary Celebration
- Timeclocks compilation

All details correct at time of going to press.

Top: Michael E Briant is interviewed by Richard Latto, with Paul Vanezis on camera, for *Michael E Briant: At the Helm*.

Above: Garrick Hagon with Katy Manning at Chislehurst Caves for *Location, Location, Location*.

Left: Katy and Michael meet a Sea Devil in *Location, Location, Location*.

COMING SOON
FEBRUARY/ MARCH

BIG FINISH
Available from *bigfinish.com*

The Eighth of March: Strange Chemistry
£19.99 (CD plus digital), £16.99 (digital only)

DOCTOR WHO
NEW FRONTIERS

The Fourth Doctor Adventures: New Frontiers
£24.99 (CD plus digital), £19.99 (digital only)

DOCTOR WHO
SHORT TRIPS · VOLUME 12

Short Trips: Volume 12
£14.99 (digital only)

Torchwood: The Thirst Trap
£10.99 (CD plus digital), £8.99 (digital only)

Radio Active

Louise Jameson brings Leela face to face with a pioneering scientist.

Big Finish is marking International Women's Day with a new instalment of *The Eighth of March*, its series of anthologies celebrating the women of the *Doctor Who* universe. And one of the two stories in this year's volume, *Strange Chemistry*, also shines the spotlight on a heroine from history...

Written by Louise Jameson (who also stars as companion Leela), *Ghosts of Alchemy* features the Nobel Prize-winning scientist Marie Curie – the discoverer of polonium and radium, who coined the term 'radioactivity'.

"I thought I knew a lot about her until I started reading, and then I discovered that I hardly knew anything," says Louise. "The fact that she was so desperately shy was news to me, and that she had no personal vanity whatsoever, and her bravery...

"During the First World War," Louise elaborates, "she set up a front-line ambulance that had an X-ray machine in it, which you would take down so that the soldiers could be operated on there and then, knowing that the leg was broken in two places rather than just guessing. Marie and her daughter did that. They were brave beyond description."

In some ways, being assigned a historical figure helped Louise's creative process. "When you have rules, it's somehow liberating," she says. "If somebody says, 'You can write anything you like,' I'm at a loss! But if they say, 'You've got Marie Curie, and it's got to be around this time,' your imagination can

Above right: Louise Jameson as Leela and Tom Baker as the Doctor in 1977.

Right: The mobile radiology unit used by Marie Curie during the First World War.

Right: Marie Curie in her laboratory.
Photo © Wellcome Collection.

Below right: Marie Meloney, Florence Harding, Marie Curie, Warren Harding and Irène Curie at the White House on 20 May 1921.
Photo © Bibliothèque nationale de France/Wikimedia Commons.

Bottom: Louise Jameson and Tom Baker star in *Ghosts of Alchemy*.

THE EIGHTH OF MARCH

Strange Chemistry
Ghosts of Alchemy

by **Louise Jameson**
starring **Louise Jameson** as Leela
and **Tom Baker** as the Doctor
When the TARDIS lands in New York in 1921, the Doctor introduces Leela to the pioneering scientist Marie Curie.

Fairies at the Bottom of the Garden

by **Karissa Hamilton-Bannis**
starring **Michelle Gomez** as Missy
and **Caitlin Blackwood** as Amelia Pond
Amelia Pond is sent for counselling. But her new therapist is rather unconventional...

take flight." In other ways, it presented challenges. "I found it very difficult to find a time that wasn't accounted for in Marie Curie's life," Louise admits. "To weave a story into something that had been very efficiently documented was really hard. John Dorney, our script editor, was a fantastic help."

Louise ended up choosing Curie's 1921 visit to the USA, during which President Harding presented her with a gram of radium for use in her work. This expensive gift was funded by donations from the women of America, organised by the journalist Marie Mattingly Meloney. "France wasn't giving Marie Curie any respect at all," Louise explains. "There was a great deal of chauvinism around female scientists in Paris. Then she met this reporter who came to interview her. She didn't *want* to be interviewed by this woman, but she just persisted and persisted. And it was Mrs Meloney.

"She championed Marie Curie and said, 'America will love you.' She went around to very rich women and failed miserably to raise any amount of money. But then she appealed to the working class, who each gave a dollar of their money – 100,000 of them gave $1, so she ended up with the $100,000 she needed. She did rather push the 'cure for cancer' story a bit harder than she might have done, which upset Marie Curie quite a lot, because she *hadn't* found a cure; she was just en route to helping people with cancer. So there was a little bone of contention there. But it was a way to raise the money."

In her research, Louise enjoyed learning about Curie's daughters, who accompanied her on the trip to the US. "Sadly, I had to cut them – we just didn't have the budget to cast the daughters as well," she sighs. "But there were all kinds of details about their relationship: how they loved the high life, while Marie Curie would hide away in her hotel room, on the tour that they did of America. The other wonderful fact I turned up was that Mrs Meloney's nickname was Missy! But Missy is nabbed already, as we know, in the *Doctor Who* world. So I couldn't use it, which was a shame..." (In fact, *Doctor Who*'s Missy features in the second of the *Eighth of March* stories, *Fairies at the Bottom of the Garden*.)

> "France wasn't giving Marie Curie any respect at all. There was a great deal of chauvinism around female scientists in Paris." **LOUISE JAMESON**

At one point in Louise's script, Leela gives Marie Curie a pep talk after the shy scientist says she envies Leela's confidence. "It's one of my favourite scenes," says Louise. "I feel personally, as Louise, that I'm halfway between those two things. I'm shy, but I have great skills to overcome that. As an actor, you drop your shoulders, take a deep breath, lower your voice, and you're fine. So I have the tools of the trade, as it were, to overcome the shyness. But I also wish that I was like Leela. I just love that chutzpah she has, and the huge respect she has for honesty. So I personally envy both of them with their particular attributes, and I do feel that I sit in between.

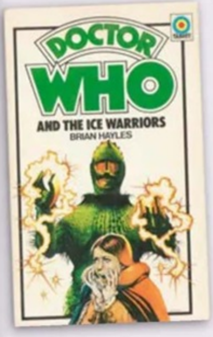
"To play it was just wonderful," she adds, "and I loved working with Holly Jackson Walters, who was in my head as Marie Curie from the first time I put pen to paper. I just knew she would be the perfect person to cast – and Helen Goldwyn [the director] agreed, thank goodness. So we ended up with my perfect Marie Curie." **DAN TOSTEVIN**

Ice Warriors

GUY ADAMS defrosts our favourite Martians in the Fourth Doctor box set *New Frontiers* – but which particular Warriors are his sssix bessst ever?

Warlord Varga

(*Doctor Who and the Ice Warriors*, Target Books, 1976)



We're the same age, this Target book and I. It feels perkier than I do – it must work out. Thanks to author Brian Hayles and cover artist Chris Achilléos (it was a rare day when he didn't make a body part fizz) I met the Ice Warriors. Hayles' prose limped a little compared to the sprinting sentences of Terrance Dicks – stomping along like Bernard Bresslaw in studio, his shooting stick support removed. But still the image of Varga, the heft and menace of him, chilled.

'Sssonny'

(*The Seeds of Death*, bottled 1969, uncorked by author 1987)

1987, and a hench horror looms at me through a murk of foam, 16mm film and VHS tape. I was a terribly lucky ten-year-old. I found a little shop in the back streets of York that bought my old toys, the owner giving me cash for whatever I could gather. Over the next few years I spent that cash on *Doctor Who* VHS tapes. Alchemy. My first choice from this story – spoiler! – is the wondrous Ice Warrior marching through the foam on location in Episode Four, silhouetted against the whiteout sky. Lifted from the safety of sets and airdropped into Our World. I'm told that he *wasn't* actually played by regular Ice Warrior actor Sonny Caldinez, rather by Steve Peters... but I'll put my fingers in my ears against dissenting facts and let my original choice of name stand, a pincer-clawed salute to a man who gave exemplary Martian menace.

THE FOURTH DOCTOR ADVENTURES

New Frontiers
starring **Tom Baker** as the Doctor
Louise Jameson as Leela
and **Nerys Hughes**
as Margaret Hopwood

Ice Heist!
by **Guy Adams**
guest-starring **Oliver Chris** as Dorn Callister
and **Nicholas Briggs** as the Ice Warriors
On an art gallery on a distant world, a deadly plan involving the Ice Warriors begins...

Slaar

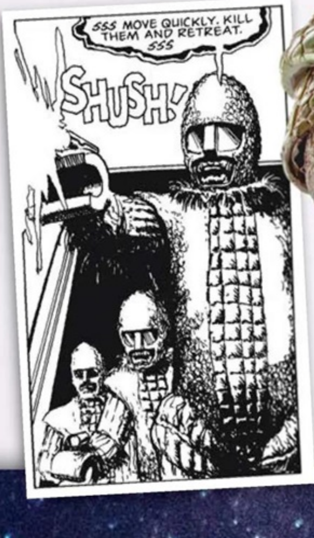
(*The Seeds of Death* again)

This camp, slithering, lithe lizard lord, peeled from his armour and swathed in a cape so he could march back and forth in front of a wonderfully trippy light show, was a revelation! I adored him. Hissing, venomous, vile, he was a perfect villain – terrified of those above him, and taking it out on those below.

Ssstripped Warriors

(*A Cold Day in Hell!*, Doctor Who Magazine, 1987)

I subscribed to **DWM** from issue 131, the start of a run of reading that has lasted decades. The strip inside, written by Simon Furman and illustrated by HERO John Ridgway, was the second part of an Ice Warriors story. Seeing them once again rise up from the white, crackles of sonic energy around their fists, I felt the joy that *Doctor Who* monsters at their best bring: that combination of design, performance and legend that guarantees a shiver.


SSS MOVE QUICKLY. KILL THEM AND RETREAT. SSS
SHUSH!

Izlyr

(*The Curse of Peladon*, 1972, VHS 1993)

Alan Bennion could flip on a setae-lined foot, from the slipperiness of Slaar to the honourable, gentle nobility of Izlyr. *The Curse of Peladon* is a perfect story, Gothic and witty and silly and sumptuous. It throws a lot at the screen, and it can, because close to the centre is Izlyr, and a performance so grounded it helps sells Alpha Centauri, an eyeball wearing a curtain. You'd want to watch Slaar from a distance, say through the telescopic sights of a sonic rifle – but Izlyr you'd share a sofa with. He is also the nicest Ice Lord to say out loud: 'Iz-leeerrr....' You could send a baby hatchling to sleep with it (and if that doesn't work, there's always *The Monster of Peladon*).

Skaldak

(*Cold War*, 2013)

For a list so lost in nostalgia you may as well put it in a home and hope it slips away peacefully to... a mere ten years ago! But then, I'm still being nostalgic because seeing Skaldak flex, with a carapaced chest so mighty you could hollow it out and list it on Airbnb, awoke such powerful memories of a childhood friend. A memory, a fear, restored and wheezing anew.

Nerys Hughes

This issue, the star of 1982's *Kinda* is seeking out *New Frontiers* with the Fourth Doctor and Leela.

Hello, Nerys! What's the atmosphere like in the Big Finish green room?
The Big Finish green room is so full of niceness. There's lots of chat, and there are always interesting people there. The green room is a very important part of your life as an actor. It gives you time to talk to everybody and you can discuss the work.

How do you enjoy working with Tom Baker and Louise Jameson?
I've known Tom a long time; we were at drama school together. There were only three men in our year – Laurie Taylor, who become a professor, Freddie Jones, who I worked with on *The District Nurse* [1984-87], and there was Tom. He has this outgoing and humorous presence. And Louise is such a lovely and generous actor.

You're back as Margaret Hopwood in *The Fourth Doctor Adventures* this month. What can you tell us about her?
Margaret is a sculptress. She's no nonsense and very direct. Underneath she's quite romantic, and that's really nice to play. She's not this two-dimensional character; she has a bit of oomph. She still gets frightened and nervous, but she's courageous and straightforward.

You keep appearing in different guises in the *Doctor Who* universe.
I love that it pops in and out of my life. I get letters from people who grew up watching *The Liver Birds* [1971-79], but right from playing Todd in *Kinda* [1982] with Peter Davison, I've had letters about *Doctor Who*. I've appeared in audios with Tom and Paul McGann, and I've appeared in *Torchwood* on TV and audio [as Gwen Cooper's mother-in-law, Brenda]. Patrick Troughton was a lovely man; I worked with him a few times, but not on *Doctor Who*. He worked so hard and had such a verve for life.

Did you know some fans wanted Todd to be a companion?
Oh, that's funny! People loved *Kinda*, but I never quite understood it. It's very psychedelic. Todd and the Doctor had a respectful and playful relationship, which is like Peter Davison himself. He doesn't put on airs. My husband and I live on the river, and one day I was sitting reading on the mooring at the end of the garden, with my back to the river. I suddenly heard, "Hello, Nerys!" I jumped out of my skin. It was Peter, who had a holiday home across the river. He had an electric boat, saw me and scooted over to give me the shock of my life. He's so gleeful, unassuming and modest.

> "Margaret's not this two-dimensional character, she has a bit of oomph."

THE FOURTH DOCTOR ADVENTURES

New Frontiers
starring **Tom Baker** as the Doctor
Louise Jameson as Leela
and **Nerys Hughes** as
Margaret Hopwood

Antillia the Lost
by **Phil Mulryne**
guest-starring **Anjli Mohindra**
as Theodora Markway
Antillia. A manufactured island in space, lost to time. But now it's finally been found...

As Sandra in *The Liver Birds*, you were part of a television golden age. What memories do you have of those days?
It was wonderful at the BBC's Acton rehearsal rooms, because you had a cross-section of anybody who was anybody at the BBC. I was in and out of Acton for 30 years. I did dramas as well as *The Liver Birds*. I did *How Green Was My Valley* [1975] with Stanley Baker and Siân Phillips. Walking through the main reception with Stanley, a fan asked, "Excuse me Miss Hughes, but do you pronounce your name Nerys or Nervous?" After that, Stanley always called me Nervous Hughes!

Radio Times
WINTER OLYMPICS EXCLUSIVE
Liverpool birds

Would you like to see Margaret Hopwood return for more adventures?
I love doing them, so yes. I'm at the point in my life when I don't mind if I do, but I don't mind if I don't. Big Finish and *Doctor Who* is one of those things that I've adored being part of, and if I'm invited back again, I would love it!

MARK WRIGHT

Top: Todd (Nerys Hughes) and the Doctor (Peter Davison) in *Kinda* (1982).

Above: *The Liver Birds*, starring Nerys (right), on the cover of a February 1972 edition of the *Radio Times*.

Left: Louise Jameson, Tom Baker and Nerys star in *New Frontiers*.

Sergeant Andy Davidson

Cardiff's hungriest copper tries out an addictive new speed-dating app in the latest *Torchwood* audio adventure.

TORCHWOOD

The Thirst Trap

by **Tom Price**
starring **Tom Price** as
Sgt Andy Davidson

Andy Davidson finds himself in a repetitive but high-stakes dating cycle.

Who is he? Gwen Cooper's former partner at South Wales Police, Andy assists Torchwood as a sort of second stringer. He likes *Star Trek*, *Carry On* films, PlayStation, meat pasties, lasagna and Hawaiian pizza. Dinosaurs, not so much.

First appearance? *Torchwood: Everything Changes* (2006). PC Andy (played by Tom Price) was on duty with Gwen (Eve Myles) at the scene of John Tucker's murder when the Torchwood Three team arrived to experiment on the body with the resurrection gauntlet. At first he thought they were DNA specialists, but he later discovered Torchwood's true nature and began to help out with their investigations. He was promoted to sergeant following the 456 incident (*Children of Earth*, 2009) and became a more frequent Torchwood collaborator after Gwen, Captain Jack (John Barrowman) and Mr Colchester (Paul Clayton) re-established the Cardiff team in 2017 (*Aliens Among Us*).

Where do I know Tom Price from? You might have seen him as the Duke of Sutherland in *Victoria* (2016-17) with Jenna Coleman, or as Simon in *Secret Diary of a Call Girl* (2010-11) with Billie Piper. But before that he was lab assistant Gordon McCallister in the BBC Radio 4 medical comedy *Rigor Mortis* (2003-06), starring Peter Davison. Otherwise, you might have seen him doing stand-up, heard his Saturday breakfast show on Magic Radio, or listened to his podcast *My Mate Bought a Toaster*. He's also been in adverts for tea, coffee and toilet paper.

> "I like seeing Andy trying to solve problems by himself." TOM PRICE

A man of many talents, then? Indeed. He's even written the script for this latest *Torchwood* audio, *The Thirst Trap*, which has Andy striking out on his own. "Andy's obviously very much inherited my big stupid friendly face," says Tom. "But there's more to him than that and it's nice to see that he's not just thinking about dinner all the time. I like seeing Andy in trouble and being pushed, and I like seeing him trying to solve problems by himself."

This isn't Sergeant Andy's first solo outing on audio though, is it? By no means. He previously investigated a string of murders at the Starr Base test facility in Neath (*Red Base*, 2020) and the mysterious disappearance of three talented artists in a remote Welsh bay (*Cadoc Point*, 2022). He also worked closely with the undead Owen Harper (Burn Gorman) for a while (*Corpse Day*, 2017; *The Three Monkeys*, 2020), but that friendship was always going to end in tears (*Gooseberry*, 2021).

Are you saying he's a bit of a Billy No-Mates? Admittedly, Andy's not had the greatest track record with relationships, romantic or otherwise, but he does have a continuing bromance with Norton Folgate (Samuel Barnett), an operative from Torchwood Soho in the 1950s. With Andy using a vortex manipulator to travel back in time, the pair have uncovered a Martian war machine hidden under Leicester Square (*Goodbye Piccadilly*, 2018), foiled a Nazi plot to unleash killer mushroom monsters in the London smog (*Torchwood Soho: Parasite*, 2020), exposed a commuter town infiltrated by alien eels (*Torchwood Soho: Ashenden*, 2021), and solved the mystery of the most haunted street in Soho (*Torchwood Soho: The Unbegotten*, 2022).

So Sergeant Andy's no stranger to time travel? Not at all. He's even travelled in the TARDIS as a companion of the Eighth Doctor (Paul McGann). In the *Doctor Who: Stranded* series (2020-22), Andy befriended the Doctor after the TARDIS crashed in London in 2020, first joining the TARDIS crew for a trip to Earth some six million years in the future. The experience nearly made him lose his lunch.

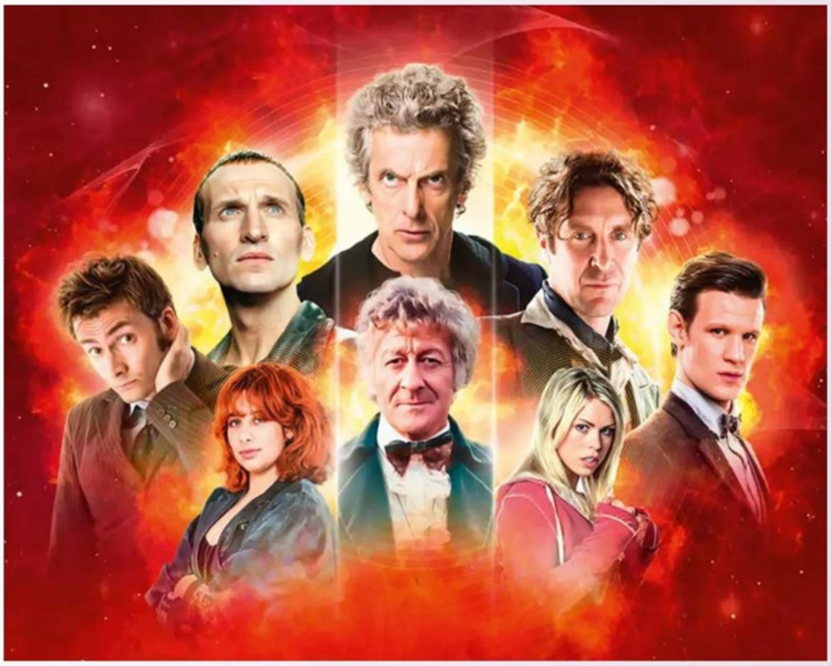
Andy says "I would love a crisp sandwich right now." (*Doctor Who: Stranded 3*, 2021)

Norton Folgate says "Butch up, cowboy." (*Torchwood: Ghost Mission*, 2016) **CHRIS BENTLEY**

Top: Sergeant Andy Davidson (Tom Price) and Gwen Cooper (Eve Myles) in *Torchwood: Children of Earth* (2009).

Right: The cast of *The Thirst Trap* includes Natalia Hinds, Tom Price, Sunjay Midda, Kai Owen and Rebecca Trehearn.

Salvage Hunters



"There's this assumption that the *Short Trips*, because of the title, have to be 'tiny' stories," says Max Kashevsky, one of the writers contributing to the 12th volume of the long-running anthology series.

"And there can be lots of brilliant things with that. A story about the Doctor having tea could be the grandest, most emotional thing in the world. But I also think you can tell quite big, sprawling, expansive stories. Prose really helps with that. You can layer in all these wild, weird images, and give the story a sense of scope. Which especially appeals when you're doing a Time War story.

"So I think that's what's interesting about the *Short Trips*: they're not just doing 'small *Doctor Who*'," he sums up. "They're their own particular genre of 'doing *Doctor Who* that you can't really do anywhere else'."

Max opens Volume 12 with *Salvage*, a Time War story featuring the Eighth Doctor and audio companion Bliss. "They arrive on a train hurtling through the Time Vortex and start trying to piece together the mystery of the train's destination," he explains. "A lot of the process was about, 'How do you tell this massive, complex, emotional story?' The answer kept being, 'Just make it more about Bliss.'"

Other stories focus on new characters. "Sometimes, the Twelfth Doctor is painted as a really grumpy old man," says Sophie Iles, writer of *The Three Flames*. "But we know that he can be quite soft, and do all those things that the other Doctors do. I wanted to really showcase what he can be like by giving him a variety of characters to deal with."

The result is a family of furry aliens. "Unfortunately their planet is dying – to the point where they had to escape as quickly as they could," Sophie explains. "We have a very strong mother character, a father who wants to lead his family but doesn't know how to, and a frustrated teenager who's not being listened to. And I think we can all relate to those."

There are also stories told in the first person, while Angus Dunican's *AWOL* is written as a play – a two-hander between the Third Doctor and the Brigadier. "There's a tremendous 'narcissism of small differences' between them," says Angus. "They're actually quite similar people in many respects, but they have different methodologies and their minds operate on different scales. That's what the story is about: them contrasting their priorities."

Producer Alfie Shaw invited Angus to lunch with Jon Culshaw, who plays both parts, to develop the idea. "It was great to do a 'Steve Coogan and Rob Brydon in *The Trip*'-style back-and-forth with him, but as the Brigadier and the Doctor," says Angus. "We worked up the 'moments of charm' together, and the emotional beats in the story, based upon the outline that I had brought to them. From there, it was just a case of going home and trying to re-conjure what Jon and I had improvised together over lunch, and then layering on more and more characterisation..."

DAN TOSTEVIN

> "There's a tremendous 'narcissism of small differences' between the Third Doctor and the Brigadier." **ANGUS DUNICAN**

SHORT TRIPS: VOLUME 12

narrated by **Adèle Anderson, Ayesha Antoine**, **Jon Culshaw**, **Jacob Dudman**, **Safiyya Ingar** and **Dan Starkey**

Salvage
by **Max Curtis**
The Eighth Doctor discovers the place where all lost things go...

AWOL
by **Angus Dunican**
The Brigadier has to track down the Third Doctor.

The Three Flames
by **Sophie Iles**
The Twelfth Doctor tries to save a family of Tenaborgs.

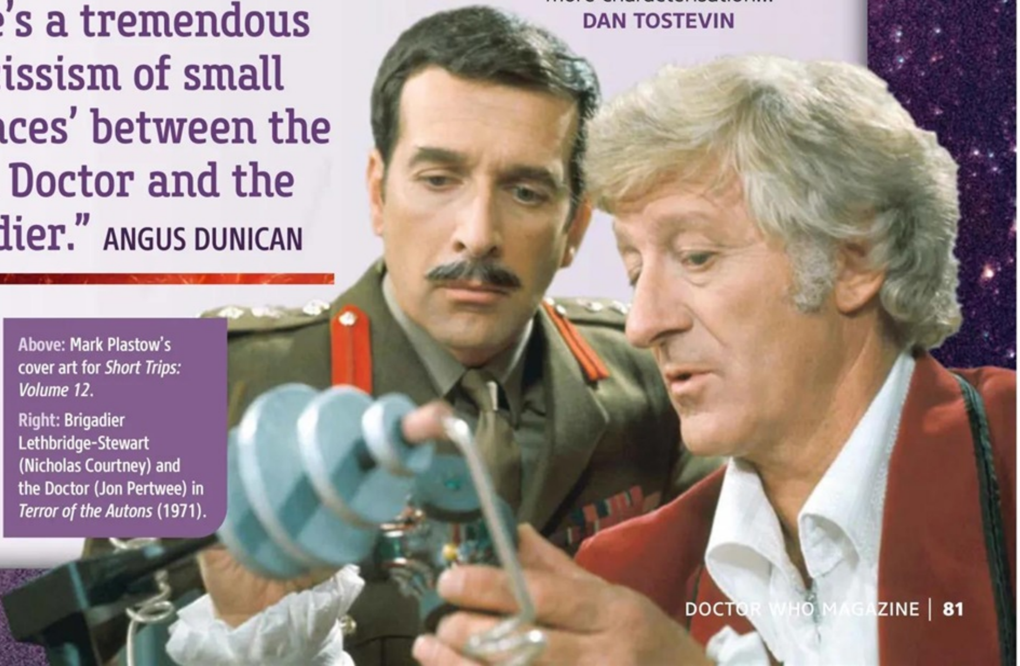
Identity Check
by **Eugenie Pusenjak**
Rose Tyler is a bystander at one of the greatest engineering projects in the universe.

Table for Two, Dinner for One
by **Jennah Dean**
It's the finest restaurant in all of London – so good, you'll never want to leave...

The Galois Group
by **Felicia Barker**
Valarie Lockwood seizes the chance to break the laws of time.

Above: Mark Plastow's cover art for *Short Trips: Volume 12*.

Right: Brigadier Lethbridge-Stewart (Nicholas Courtney) and the Doctor (Jon Pertwee) in *Terror of the Autons* (1971).



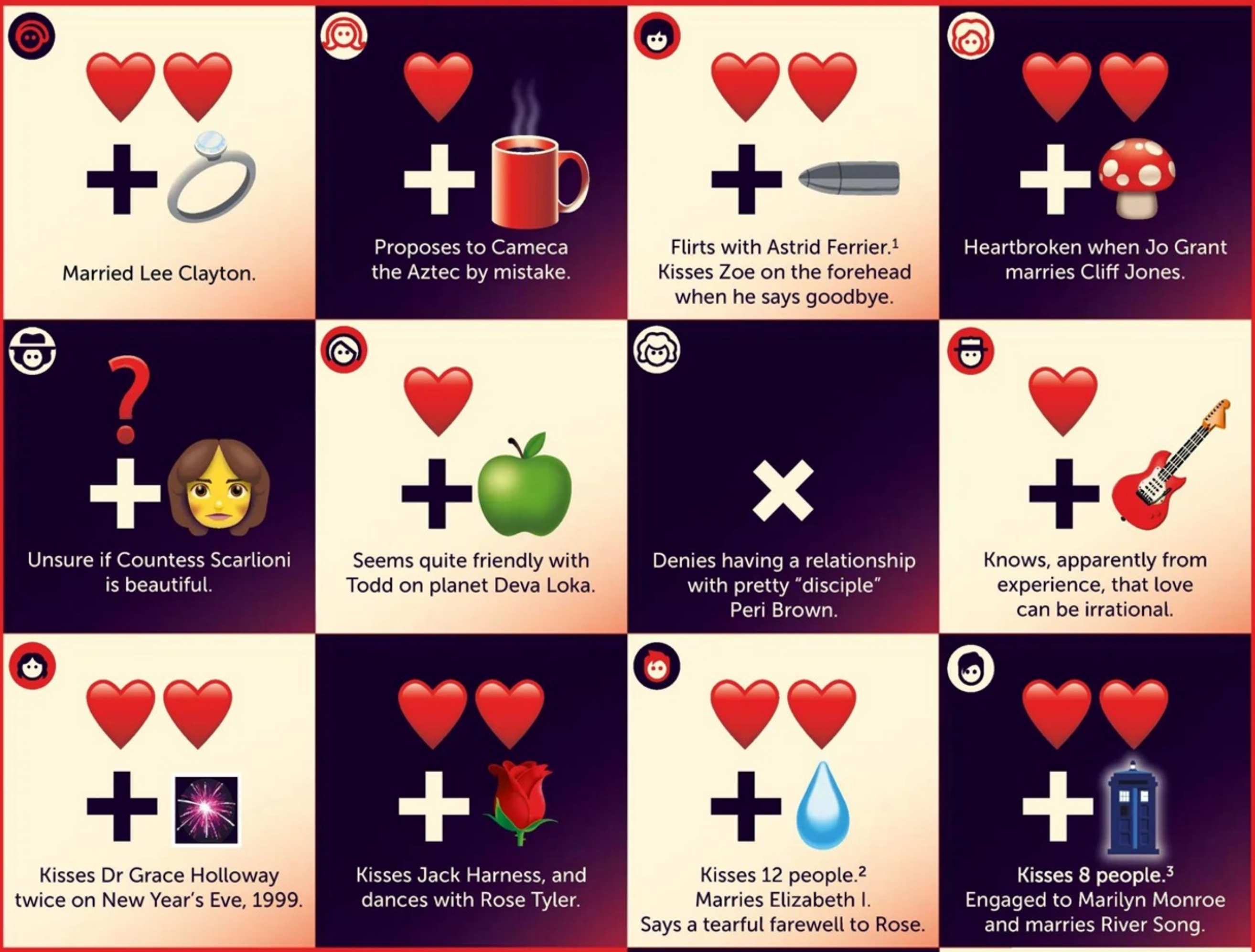
SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS

TWO HEARTS

THE DOCTOR'S LOVE LIVES – AND LACK OF THEM



❤️❤️ + 💍
Married Lee Clayton.

❤️ + ☕
Proposes to Cameca the Aztec by mistake.

❤️❤️ +
Flirts with Astrid Ferrier.[1] Kisses Zoe on the forehead when he says goodbye.

❤️❤️ + 🍄
Heartbroken when Jo Grant marries Cliff Jones.

? + 👩
Unsure if Countess Scarlioni is beautiful.

❤️ + 🍏
Seems quite friendly with Todd on planet Deva Loka.

✕
Denies having a relationship with pretty "disciple" Peri Brown.

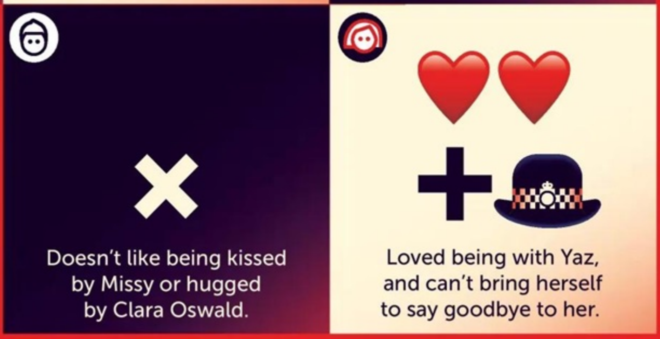
❤️ + 🎸
Knows, apparently from experience, that love can be irrational.

❤️❤️ + 🎆
Kisses Dr Grace Holloway twice on New Year's Eve, 1999.

❤️❤️ + 🌹
Kisses Jack Harness, and dances with Rose Tyler.

❤️❤️ + 💧
Kisses 12 people.[2] Marries Elizabeth I. Says a tearful farewell to Rose.

❤️❤️ +
Kisses 8 people.[3] Engaged to Marilyn Monroe and marries River Song.



✕
Doesn't like being kissed by Missy or hugged by Clara Oswald.

❤️❤️ +
Loved being with Yaz, and can't bring herself to say goodbye to her.

---

[1] (While treating her for a bullet wound.)

[2] Rose Tyler/Cassandra O'Brien.∆17; Madame du Pompadour; Jackie Tyler; Mickey Smith; Martha Jones; Astrid Peth; Donna Noble; Joan Redfern; Christina de Souza; Elizabeth I; a Zygon; Clara Oswald (her hand).

[3] Amy Pond; Rory Williams; Marilyn Monroe; the TARDIS/Idris; River Song; Mr Punch; Strax; Clara Oswald.

Next Issue...

Back to Bannerman Road

Sarah Jane's friends recall their greatest adventures

BBC DOCTOR WHO MAGAZINE

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The Fourteenth Doctor has a ticket to terror

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DOCTOR WHO MAGAZINE

DOCTOR WHO MAGAZINE 587

Joel Collins » Rasheed Bello » Chris Boucher tribute » Sympathy for the Sea Devil » The Watchers: Sea Base 4B » 60 Objects, 60 Years: 1968-72 » The Robots of Death » Liberation of the Daleks Part 4

"I heard a cry!"

BBC